RECORDED VERSIONS GUITAR®

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

HARD ROCK GUITAR BIBLE

37 HARD ROCK CLASSICS INCLUDING:

Cold Gin • Living After Midnight • Rock You Like a Hurricane
School's Out • War Pigs • Welcome to the Jungle

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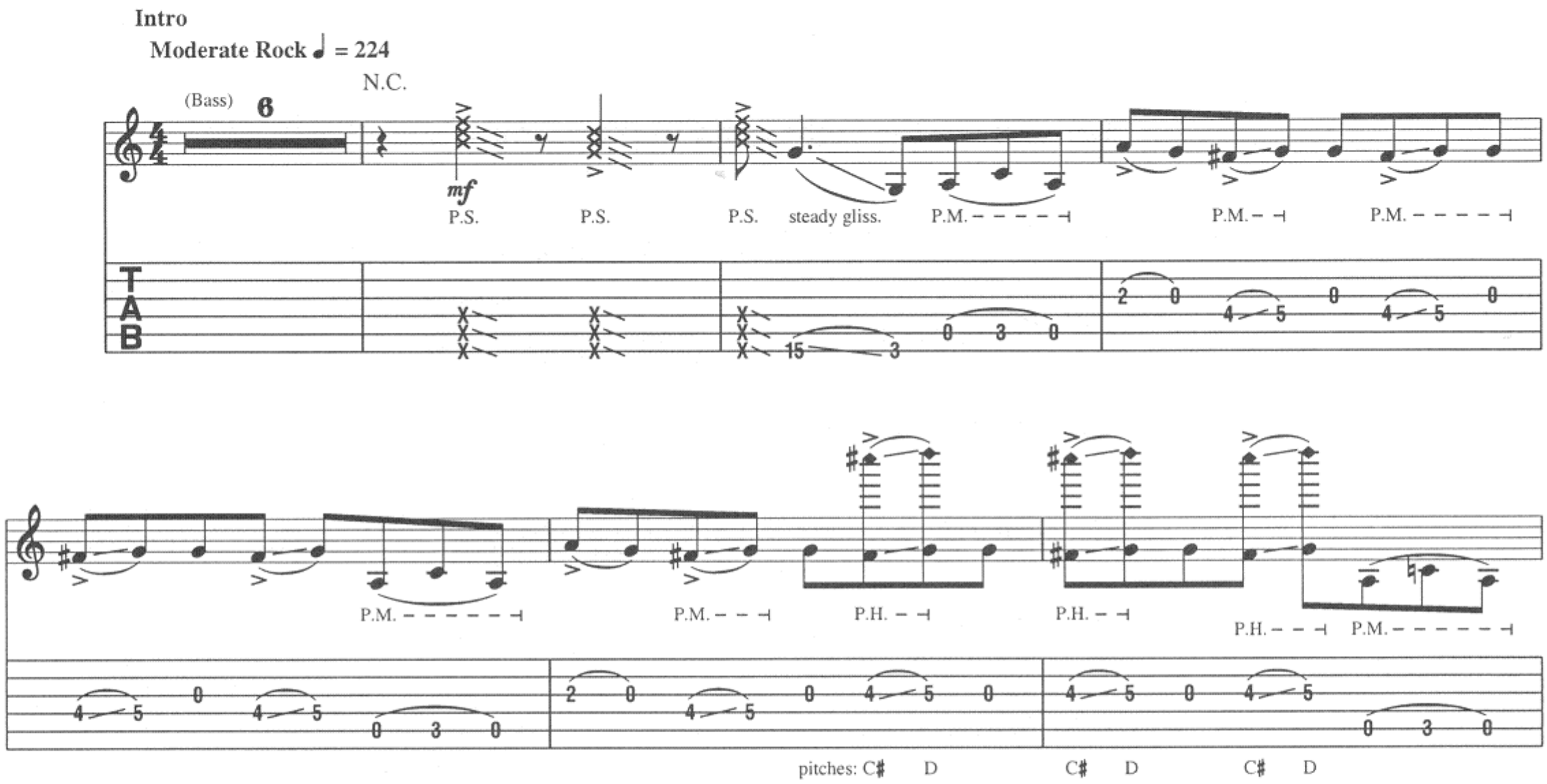
Addicted to That Rush

Words and Music by Billy Sheehan, Pat Torpey and Paul Gilbert



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** Am7

* T

1 1/2 1 1/2

f P.M. P.M.

* Tap note w/ pick hand and vibrato w/ fret hand.

** Chord symbols reflect implied harmony.

D5/A Am7

slight P.H.

P.M. P.M. P.M. P.M.

Verse

Am7

1. When I was a young

Riff A

slight P.H.

P.M.

mf P.M. P.M.

D5/A Am7

boy, my ma - ma said to me, "Once a wom - an gets

P.M. P.M. P.M. P.M. P.M. P.M.

D5/A E♭5/A D5/A Am7

your soul, you'll nev - er shake her free." These are words of wis -

End Riff A

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

D5/A Am7

- dom, it turns out she ___ was right. ___ Got - ta find ___ a lov -

P.M. P.M. P.M. P.M. P.M. P.M.

Pre-Chorus

C/G

- er, ___ 'cause I need a fix ___ to - night. ___ (Whoa!) ___

8va loco

P.M. slight P.H. w/ bar P.H. **Rhy. Fig. 1** let ring

D5/A Am7 C5/G D5/A

Watch it touch ___ me deep ___ in - side. ___ (Whoa!) ___

P.M. P.H.

pitch: C#

Am7 C5/G D5/A F5

Some - thin' snaps in - side my mind! When I feel ___ it com -

(Whoa!) ___

P.M. P.M. P.M. let ring

Chorus
Em7 F5 G5 Am7
-in', ain't no sense _ in run - nin'. I'm ad - dic - ted to _ that rush,
End Rhy. Fig. 1
P.M.
ev - 'ry time _ we touch. _ Nev - er get _ e - nough, _ 'cause I'm ad -
P.M. P.M. P.M.
Interlude
Am7
dic - ted to _ that rush! _ Ow!
w/ bar
P.H.
P.M. P.M.
slight
P.H.
-1/2
pitches: E D♯ E
D5/A C5 A5 G E5
P.M. P.M.
slight
P.H.
w/ bar
+1 1/2

Verse

Gtr. 1: w/ Riff A

Am7 D5/A

2. Look a - round, I stop and stare, got to get a taste.

Am7 D5/A Eb5/A

Pret - ty wom - en ev - 'ry - where, we ain't got time to waste.

D5/A Am7

Look - in' for a lit - tle thang, to

Gtr. 1

P.M. P.M. P.M. P.M.

D5/A Am7

fit in - to my plans. On the town I'll hunt

P.M. P.M. P.M. P.M.

you down, I'm walk - in' like a man.

15ma loco 15ma

P.M. P.H. P.H.

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1

C/G D5/A Am7

(Whoa!) Watch it touch me deep in - side.

C5/G D5/A Am7 C5/G

(Whoa!) Some - thin' snaps in - side my mind. (Whoa!)

D5/A F5 Em7 F5 G5

When I feel it com - in', ain't no sense in run - nin'. I'm ad -

Chorus

Am7

dic - ted to that rush, ev - 'ry time we touch.

Gtr. 1

P.M. P.M. P.H. P.M.

Nev - er get e - nough. Whoa, no! I'm ad -

pitch: G

P.M. P.M. w/ bar

dic - ted to that rush, ev - 'ry time we touch.

P.M. P.M. P.H.

pitch: G

Nev - er get ___ e - nough, _ 'cause I'm ad - dic - ted to ___ that... rush.

15ma

P.H.

w/ bar

Harm.

w/ bar

pitch: A

slack -2 1/2 -2 1/2 -1 1/2 -2 1/2 -2 1/2

-10 1/2 -6

* Release bar & slide up simultaneously.

Guitar Solo

Bm

8va

8va

8va

w/ bar

-1/2

8va loco

Pre-Chorus

C5/G D5/A

(Whoa!)

let ring

Am7 C5/G D5/A Am7

Watch it touch me deep in - side.

(Whoa!)

Some - thin' snaps in -

P.H. P.M.

pitch: E

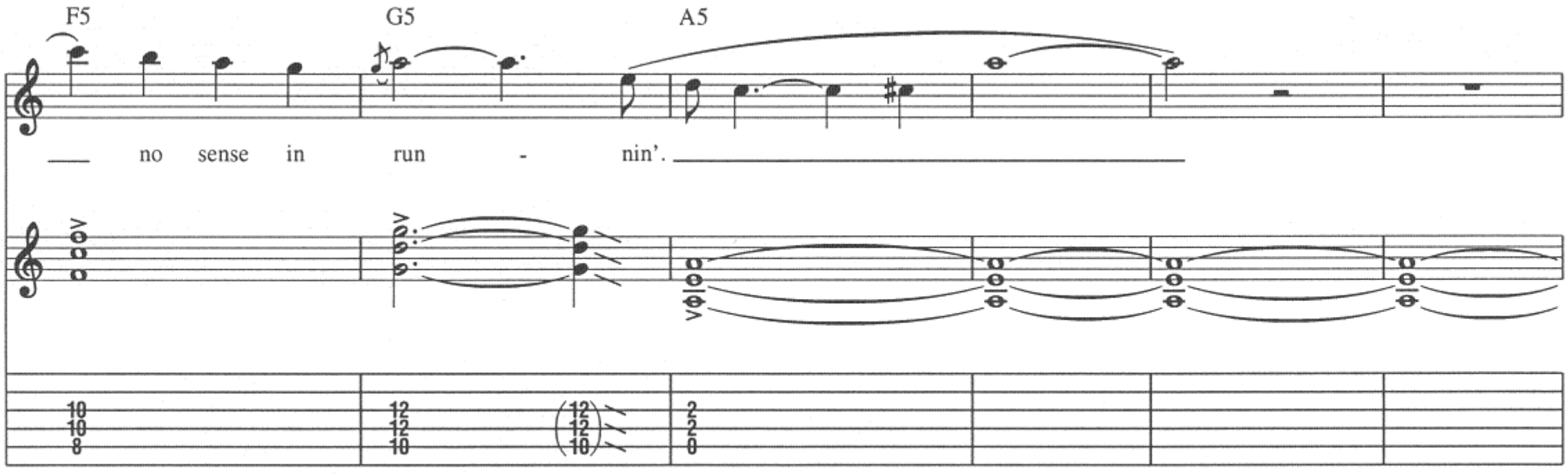
C5/G D5/A F5 Em7

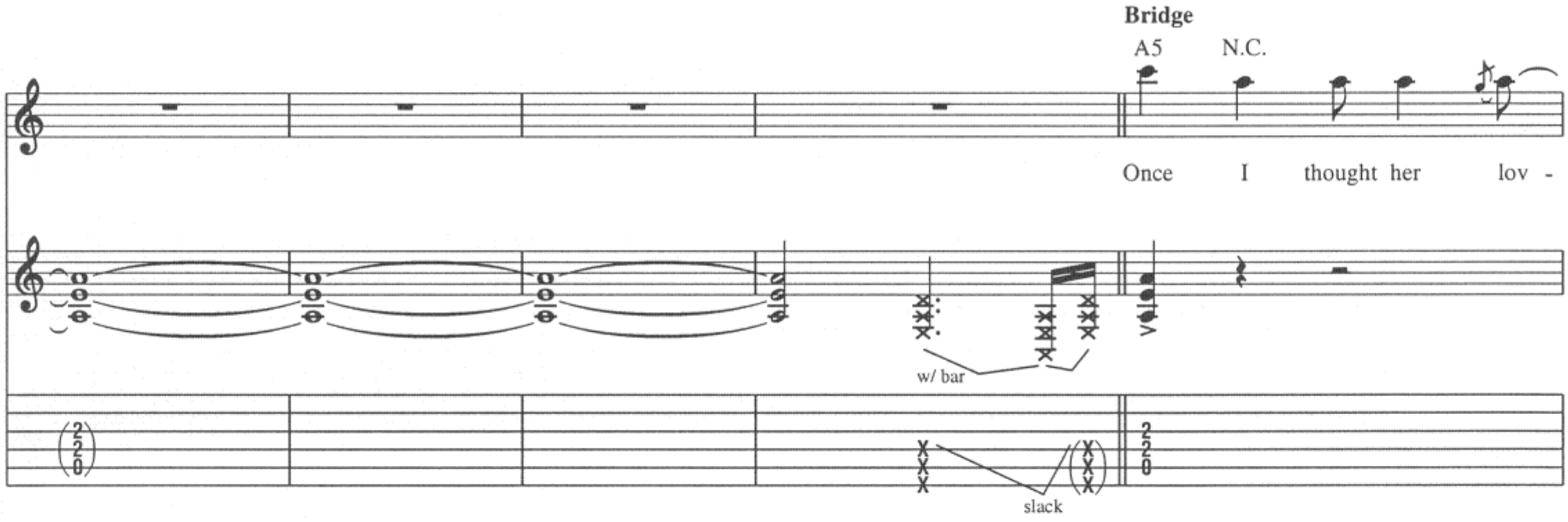
side my mind!

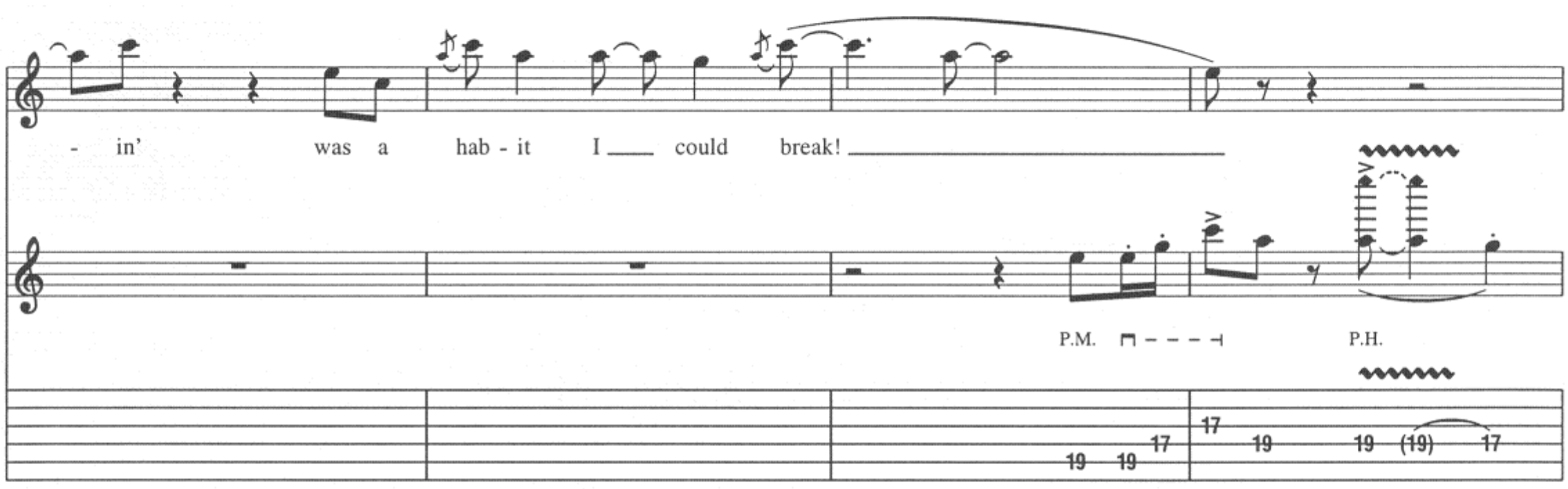
(Whoa!)

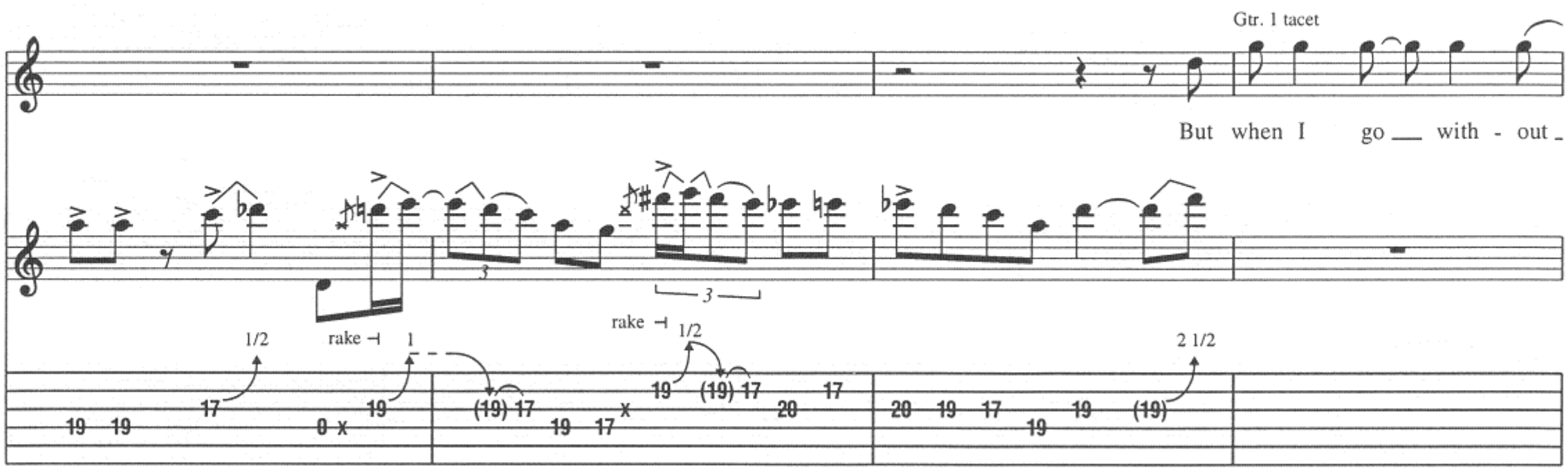
Oh! When I feel it com - in', ain't

steady gliss.


F5
G5
A5
no sense in run - nin'.


Bridge
A5
N.C.
Once I thought her lov -
w/ bar
slack


- in' was a hab - it I could break!
P.M.
P.H.
pitch: E


Gtr. 1 tacet
But when I go with - out
1/2
rake
1
rake
1/2
2 1/2

it, my bod - y starts to ache.

Ad - dic - ted to that rush!

Gtr. 1 tacet

Ev - 'ry time we touch!

Gtr. 1

P.M. 1/2 1/4 P.H.

pitch: G

I'm ad - dic - ted to that rush.

Pick it here, ba - by. Nev - er, nev - er, nev -

P.M. P.M.

Pre-Chorus

C5/G

- er, nev - er, nev - er get e - nough!

(Whoa!)

w/ bar

D5/A Am7 C5/G

Watch it touch me deep in - side.

(Whoa!)

P.H.

pitch: E

D5/A A5 C5/G

Some - thin' snaps in - side my mind!

(Whoa!)

P.M. P.M. P.M.

D5/A F5 Em7 F5

Oh! When I feel it com - in', ain't no sense in

w/ bar

Chorus

G5 Am7

run - nin'. I'm ad - dic - ted to that rush! Ad - dic - ted to that rush!

P.M. semi-harm. P.M.

I'm ad - dic - ted to ___ that rush! ___ Ad - dic - ted to ___ that rush! ___

P.M.

___ I'm ___ ad - dic - ted to ___ that rush! ___ I'm ad -

P.M. P.M.

dic - ted to ___ that rush! ___ Ad - dic - ted to ___ that rush! ___

P.M.

___ I'm ad - dic - ted to ___ that rush! ___

8va

P.M.

Outro

Am7

Ow!

loco

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

P.M. P.M. *sim.*

Free time

N.C.

Harm.
depress bar grad.

8vb

w/ bar

-8 1/2 -7 1/2 -3 -7 1/2 -5 -7 1/2 -5 -7 1/2 -5 -7 1/2 -5 -7 1/2 -5 -7 1/2

Asus2 A5

Hurt me!

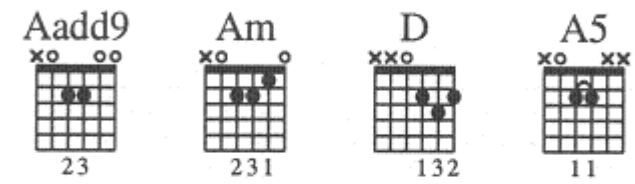
8vb *loco*

-5 -7 1/2 -3 1/2 -7 1/2 -6 1/2 -7 1/2

Back in the Saddle

Words and Music by Steven Tyler and Joe Perry

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭



Intro

Moderate Rock ♩ = 116

A5

Gtr. 3 (elec.)

mf w/ dist.

A.H.

T T

12 7

Gtr. 1 (elec.)

mf w/ dist.

Gtr. 2 (elec.)

p w/ fuzz

P.M.

* vol. swell

fdbk.

pitch: E

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P.M.

P.M.

D

Chorus

N.C.(E5)

I'm back,

Gtr. 2

Riff A1

full

Gtr. 3

Riff A2

p

Gtr. 1

Riff A

f

I'm back in the sad - dle a - gain. I'm

End Riff A1

full full

End Riff A2

End Riff A

Gtrs. 1, 2 & 3: w/ Riffs A, A1 & A2

back, I'm back in the sad - dle a - gain.

Verse

Gtr. 2 tacet

Add9 Am D Add9 Am D

Rhy. Fig. 1B End Rhy. Fig. 1B

Gtr. 4 (acous.)

mf

1. Rid-in' in - to town a - lone by the light of the moon, I'm

Gtr. 3 **Rhy. Fig. 1A** End Rhy. Fig. 1A

Gtr. 1 **Rhy. Fig. 1** End Rhy. Fig. 1

slight P.M.

Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 1B

*A D C A D C

look-in' for old Su - kie Jones, she cra - zy horse sa - loon.

Gtr. 3

mf

let ring

w/ bar

1/4

13 12 (12)

* Chord symbols reflect combined tonality

-1/2

Gtr. 4: w/ Rhy. Fig. 1B, 2 times

A D A D

Bar-keep gim-me a drink, that's when she caught my eye, she

Gtr. 3

mp mf 1/2 1/2

14 (14) (14) 13 (13)

Gtr. 1

slight P.M.

A D A D

turned to gim-me a wink, that'd make a grown man cry. I'm

mp mf

w/ bar

12 10 -2

slight P.M.

Chorus

Gtr. 1: w/ Riff A, 2 times

N.C.(E5)

back in the sad - dle a - gain, ____ I'm back. I'm

Riff A3

Gtr. 2

full

15 (15)

full

15 (15) (15) (15) (15) (15) (15)

Gtr. 3

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

w/ bar

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

back in the sad-dle a - gain, ____ I'm back.

End Riff A3

full

15 (15)

full

15 (15) (15) (15) (15) (15) (15) (15)

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

w/ bar

-1/2 -1/2 -1/2 -1/2

7 7 7 7
0 0 0 0

full

9 11 9 11 9 14 (14)

-1/2 -1/2 -1/2

w/ bar

-1/2 -1/2 -1/2

7 7 7
0 0 0

w/ bar

full

15

Verse

Gtrs. 1, 3 & 4: w/ Rhy. Figs. 1, 1A & 1B, 2 times

A D C A D

2. Come eas - y, go eas - y, al - right ____ till the ris - in' sun. ____

Gtr. 2

9 12 12 12 12 12 14

C A D

I'm call - in' all the shots to - night,

1/2 1/2

C A D C

I'm like a load - ed gun.

Gtr. 4 tacet

B E B E

Peal - in' off my boots and chaps I'm sad - dle sore, four bits gets you time in the rack

Gtr. 2

P.M.

Gtr. 1

P.M. P.M. P.M. P.M. P.M.

Gtr. 3

B E

I scream for more. Fools gold out of their mine,

P.M.

P.M. P.M. P.M. P.M.

B E

the girls are soak-in' wet. No tongue's dri-er than mine, I'll come when I get

P.M.

P.M. P.M. P.M. P.M. P.M. P.M.

Chorus

Gtrs. 1 & 2: w/ Riffs A & A1, 2 times

N.C.(E5)

back. I'm back in the sad - dle a - gain. I'm

Gtr. 3

w/ bar

full

slack

back, I'm back in the sad - dle a - gain.

w/ bar

Bridge

Asus4 A Bsus4 B G N.C. A5

I'm rid - in', I'm load-in' up my pis - tol.

Gtr. 3

hold bend

w/ bar (grad. bend and release)

-1

*Gtrs. 1 & 2

Rhy. Fig. 2

End Rhy. Fig. 2

*composite arr.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 times, simile

Asus4 A Bsus4 B G N.C.

I'm rid - in', I real - ly got a fist - ful.

Gtr. 3

8va

full full full full full full full full

A5 Asus4 A Bsus4 B G

I'm rid - in', I'm shin - in' up my

8va loco

full full full full full

N.C. A5 Asus4 A

sad - dle. I'm rid - in',

full full full

Bsus4 B G N.C. A5

the snake is gon - na rat - tle. I'm

full full full 1/2 w/ bar

* vib. bottom note only.

Chorus

Gtrs. 1 & 2: w/ Riffs A & A1, 2 times

N.C.(E5)

back in the sad - dle a - gain, I'm back. I'm

full full

15 15

back in the sad - dle a - gain, I'm back.

8va loco

P.H.

1 1/2

15 (15)

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 6 times

Asus4 A Bsus4 B G N.C. A5

Rid - in' high.

1/4 1 1/2

Asus4 A Bsus4 B G N.C. A5

Rid - in' high.

w/ bar

full full full

Asus4 A Bsus4 B G N.C. A5

Rid - in' high.

1 1/2 hold bend 1/2 w/ bar

-1

Asus4 A Bsus4 B G N.C.

O - le.

full full w/ bar

A5 Asus4 A Bsus4 B G N.C.

Got to. O - le.

-1 -1 -1 w/ bar 1/2 -1 -1 -1 full full full full

A5 Asus4 A Bsus4 B G

O - le. Ooh,

full full 1/2 full full

N.C.

A5

Gtr. 1 tacet

A5

Rhy. Fig. 3

Gtrs. 2 & 4

ooh, ooh.

full full full

(7) (7) (7) 9 (9) 12 12 12 12 10 11 12 12 11 12 12 11 12 11 12 11 12 11

Gtrs. 2 & 4: w/ Rhy. Fig. 3, 10 times, simile

End Rhy. Fig. 3

A5

O - le, o - le, o - le who.

full 1/2

11 12 11 11 12 11 11 12 14 12 14 14 12 14 12 14 12 14 12 16 14 16 14 16 14 16 14 16

full

16 14 16 (16) 14 16 16 16 14 14 15 16 16 17 14 17 16 X 17 +1 1/2 (17) +1 1/2 (17) +1 1/2 (17) (17) 2 2 0

w/ bar

slack

Get on! Yeah! Huh!

Harm.

w/ bar w/ bar w/ bar

full

17 14 17 14 18 16 14 17 16 16 14 16

5 (5) 0 0 -1 -1 1/2

w/ bar

+1/2

-1 1/2

w/ bar

8va

-1 1/2

w/ bar

fdbk.

pitch: G

fdbk.

hold bend

w/ bar

full

w/ bar

full

-1 1/2

Gtr. 4 tacet

A5

Gtr. 2

full

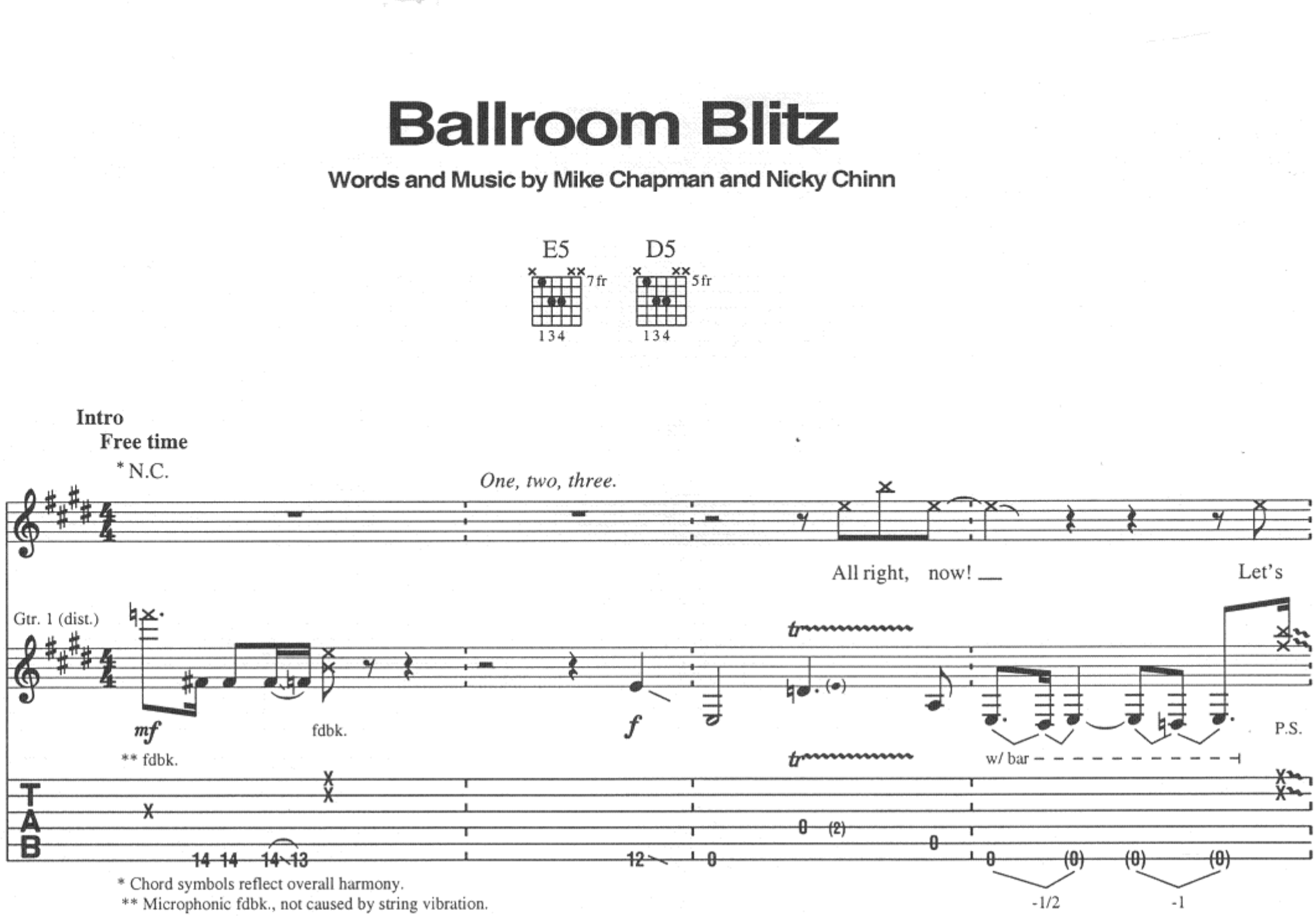
P.M.

Ballroom Blitz

Words and Music by Mike Chapman and Nicky Chinn

Intro

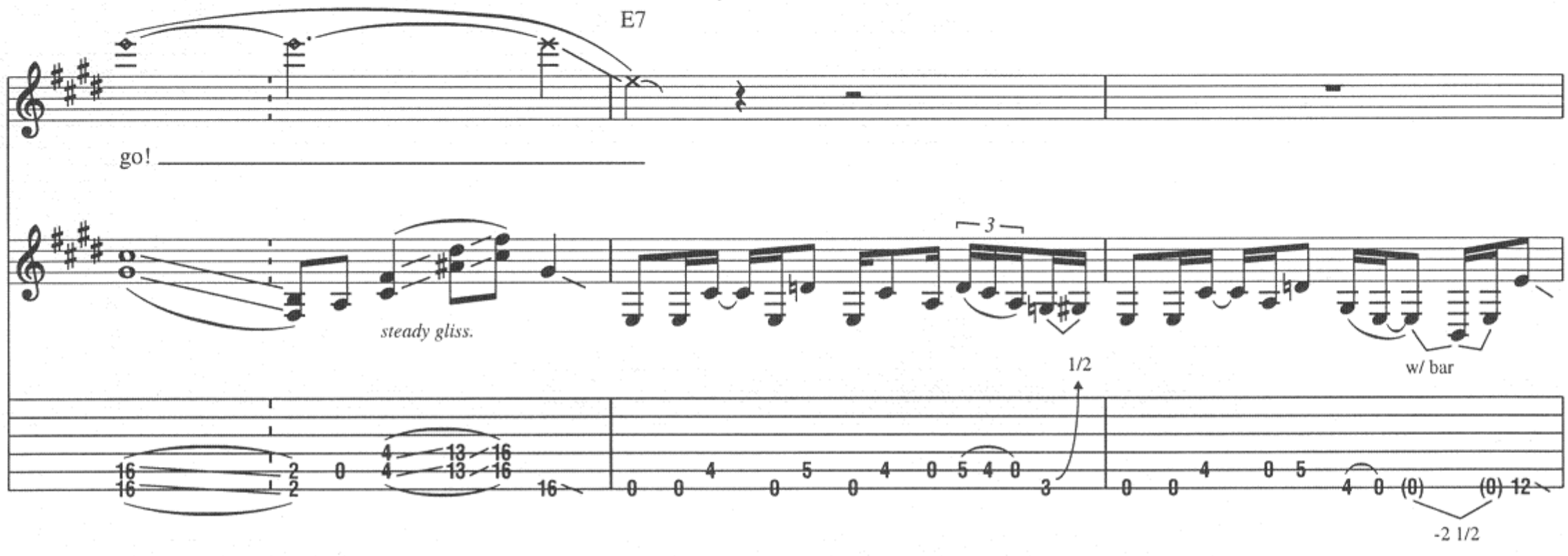
Free time



* Chord symbols reflect overall harmony.

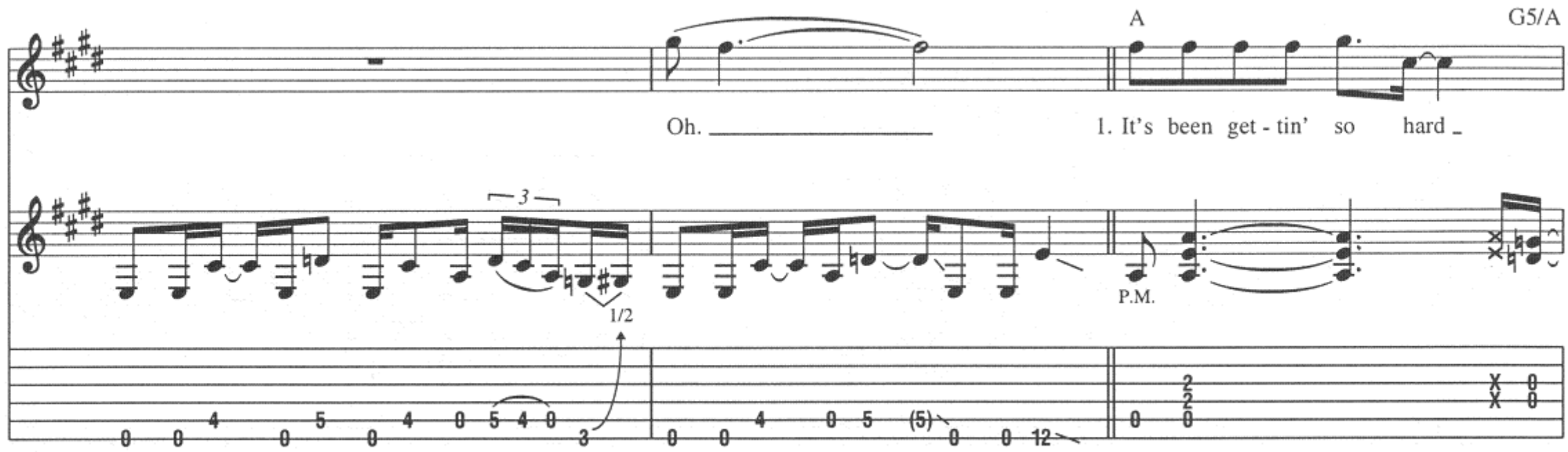
** Microphonic fdbk., not caused by string vibration.

Moderately slow Rock ♩ = 108



Verse

Double-time feel



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D5/A E7

liv-in' with the things you do to me. Uh huh.

P.M. P.M. P.M. P.M.

8va -1/2 loco

Harm. w/ bar

1/2 -1/2

+1

-1 1/2

A5 G5/A D5/A E7

Life is get - tin' so strange. I'd like to tell you ev - 'ry - thing I see. Mm

1/2

E5 E6 E5 E7 E6 E5

hmm. I see a man in the back, as a mat - ter of fact, his eyes

w/ bar

* w/ vol. pedal (next 3 meas.)

N.C.

are as red as the sun, and a girl in the cor-ner that no one ig-nores. She thinks that she's the pas-sion-ate one.

mp f w/ bar

Harm.

pp

-1 -2 1/2 -1

Pre-Chorus

E5 F♯5 A

Whoa, yeah! Feels like light - ning, ev - 'ry-bod - y was fight - ing, and the mus - ic was

w/ bar

P.M. *let ring*

C5 D5/C E7 E5

sooth - in', and they all start-ed groov - in'. Yeah! Yeah! Yeah! Yeah! And the

Chorus

F♯5 A5 B5 E5

man in the back said, "Ev - 'ry - one at - tack," and it turned in - to a ball - room blitz. And the

Rhy. Fig. 1

P.M.

F♯5 G5 G♯5 A5 B5 E5 D5 D♯5

girl in the cor - ner said, "Boy, you're on the run. It's gon - na turn in - to a ball - room blitz." Ball - room

End Rhy. Fig. 1

E5 D5 D♯5 E5 D5 D♯5

blitz! Ball - room blitz! Ball - room

Harm.

E5 D5 D♯5 E5

Interlude

E7

blitz! Ball - room blitz!

Harm. Harm.

1/2

2. Oh, ____

1/2

w/ bar

-3 1/2

Verse

A5

Reach - in' out for some - thin', touch - in' ev - 'ry thought I have of

P.M.

E7 E5 E6 E5 E7

you. Uh huh.

P.M. P.M. P.M. 1/2 P.M. P.M.

A5 G5/A D5/A

Some - thin' I could of - fer, when you ap - pear, there's noth - in' left to

P.M.

E7 E5 E6 E7

do. Uh huh. Ah, the

P.M. P.M.

E5 N.C.

man in the back is read - y to crack as he rais - es his hands to the sky. And the

depress bar grad. Harm.

-1 1/2 -3 1/2

girl in the cor - ner is ev - 'ry-one's fun, __ can kill you with a wink of an eye.

depress bar grad.

Harm.

12 12 (12) 9 0

-1

Pre-Chorus

2nd time, Gtrs. 2 & 3: w/ Fills 1 & 2

F♯5 A5 Asus4 A5

Whoa, yeah! It was e - lec - tric, _ so fran - ti - c'ly hec - tic. __ And the band start-ed _
light - ning, _ ev-'ry-bod-y was fight - ing, and the mus-ic was

let ring - - - - -

Fill 1
Gtr. 2

P.S.

Fill 2
Gtr. 3

w/ bar - - - -

C5 D5 E5 D5/E E5

3

___ liv - in', 'cause they all stopped breath - in'. Yeah! Yeah! Yeah! Yeah! ___ And the
sooth - in', ___ and they all start-ed groov-in'. ___

14

Chorus

Gtr. 1: w/ Rhy. Fig. 1

F♯5 A5 B5 E5

man in the back said, "Ev - 'ry - one at - tack," and it turned in - to a ball - room blitz. And the

To Coda

F♯5 G5 G♯5 A5 B5 E5 D5 D♯5

girl in the cor - ner said, "Boy, you're on the run. It's gon - na turn in - to a ball - room blitz." Ball - room

E5 D5 D♯5 E5 D5 D♯5

blitz! Ball - room blitz! Ball - room

Gtr. 1

3

semi-harm.

-1

w/ bar

-1

End double-time feel

E5 D5 D♯5 E5 D5 D♯5

blitz! Ball - room blitz!

-1 -1 -1

Harm. w/ bar

-1 -1 -1

Harm.

(cont. in slashes)

Guitar Solo

E5

Gtr. 1

Gtr. 2 (dist.)

f

* D5

w/ bar

* Bass plays E

slack

D.S. al Coda

(Double-time feel)

(cont. in notation)

E5

Whoa, yeah! Feels like

Gtr. 2

Gtr. 3 (dist.)

mf

Coda

E5 D5 D♯5 E5 D5 D♯5

blitz! Ball - room blitz! Ball - room

3 3 3

1 1 1

9 9 7 7 9 7 9 9 7 9 7 (7) 14 15 12 14 15 12 14 12 14 14 7 7 5 8 8 6

End double-time feel

E5 D5 D♯5 E5 D5 D♯5

blitz! Ball - room blitz!

P.M. P.M. Harm.

9 9 7 0 0 9 9 7 0 0 9 9 7 7 5 8 8 6 9 9 7 7 9 0

Interlude

E5 D5 D♯5 E5 D5 D♯5 E5

P.M. P.M. P.M. P.M. P.M. P.M.

9 9 7 0 0 9 9 7 0 0 7 7 5 8 8 6 9 9 7 0 0 9 9 7 0 0 7 7 5 8 8 6 9 9 7 0 0

D5 D♯5 E5 N.C.

Play 3 times

It's, it's a ball - room blitz. Yeah, _____ a ball - room blitz!

P.M. P.M. P.M. P.M. P.M.

9 9 7 0 0 9 9 7 0 0 7 7 5 8 8 6 9 9 7 0 0 9 9 7 0 0 4 4 4 2

Pre-Chorus

Double-time feel

F♯5 A5 C5

And the mu - sic was ___

semi-harm. - - - - - - - - - - - - -

w/ bar

slack

E5

___ sooth - in', and they all start-ed groov - in'. ___ Yeah! Yeah! Yeah! Yeah! ___ And the

-1/2 -1/2

w/ bar - - -

-1/2 -1/2

Chorus

Gtr. 1: w/ Rhy. Fig. 1

F♯5 A5 B5 E5

man in the back said, "Ev - 'ry - one at - tack," and it turned in - to a ball - room blitz. And the

F♯5 G5 G♯5 A5 B5 E5 D5 D♯5

girl in the cor - ner said, "Boy,. you're on the run. It's gon - na turn in - to a ball - room blitz." Ball - room

E5 D5 D♯5 E5 D5 D♯5 E5 D5 D♯5 E5

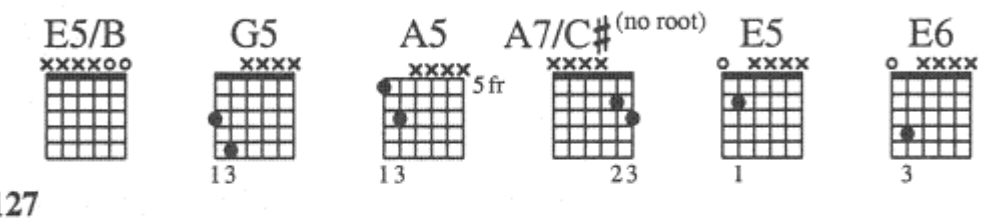
blitz! Ball - room blitz! Ball - room blitz! Ball - room blitz! *(w/ delay repeats)*

Gtr. 1

P.M. P.M.

Bang a Gong (Get It On)

Words and Music by Marc Bolan



Intro

Moderate Rock ♩ = 127

Band tacet

Rhy. Fig. 1

(Drum Fill)

End Rhy. Fig. 1

Gtr. 1 (slight dist.) E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5

mf

slight P.M. throughout

sim.

(Band enters)

* Gtrs. 1 & 2 (slight dist.): w/ Rhy. Fig. 1

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5

Gtr. 3 (dist.)

mf

1/2

let ring

Fill 1

End Fill 1

1. Well, you're dirt -

* composite arrangement

Verse

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times, 2nd time

E5 A5 E5/B

Rhy. Fig. 3

Gtr. 3

- y and sweet, clad in black, don't look back, and I love you. You're

Gtr. 3 - y and wild, you've got the blues in your shoes and your stock - ings. You're

(cont. in slash)

Gtrs. 1 & 2

Rhy. Fig. 2

simile on repeat

Voc. Fig. 1

(Ooh. Ooh.)

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End Rhy. Fig. 3

dirt - y and sweet, _ oh yeah. ___
wind - y and wild, ___ oh yeah. ___

Well, you're
Well, you're built _

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile
Gtr. 3 tacet

E5 A5 E5

slim and you're weak, you've got the teeth of the hy - dra up - on _____ you. __
___ like a car, you've got a hub - cap dia - mond star ha - lo. ___

Gtr. 3: w/ Rhy. Fig. 3, 1st time

You're

Gtr. 3: w/ Rhy. Fig. 3, last two meas., 2nd time

A5 E5

dirt - y, sweet and you're my girl. _____

Get it on. ___

Chorus

G5 A5 E5/B

Rhy. Fig. 4A

Gtr. 3

___ Bang a gong. _ Get it on.

Get it on. _

Gtrs. 1 & 2

Rhy. Fig. 4

To Coda

G5 A5 E5/B

(cont. in notation, 2nd time)

Bang a gong. Get it on.

Verse

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile

E5/B A7/C♯ (no root)

End Rhy. Fig. 4A

Gtr. 3

2. Well, you're built like a car, you've got a hub - cap dia-mond star ha -

(Ooh.) (Ooh.)

End Rhy. Fig. 4 **Rhy. Fig. 5**

Gtr. 2

slight P.M. P.M.

E5/B

- lo. You're built like a car, oh yeah.

Ooh.

slight P.M. slight P.M. throughout

Gtr. 2: w/ Rhy. Fig. 5, simile

E5 A5

(cont. in notation)

Well, you're an un - tamed youth, that's the truth, with your cloak full of ea -

Ooh.

End Rhy. Fig. 5 Gtr. 3

E5 A5 E5

- gles. You're dirt - y, sweet and you're my girl.)

Get it on.

Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 4 & 4A, simile

G5 A5 E5 G5

Bang a gong. Get it on. Get it on. Bang a gong.

D.S. al Coda

Gtr. 3: w/ Fill 1

A5 E5

Get it on. Ow.

3. Well, you're wind -

(Ooh.)

Coda

Interlude

Gtr. 1: w/ Rhy. Fig. 1, 2 times

Gtr. 2 tacet

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5

Ah.

Gtr. 3

7 9 (9)

Gtr. 2: w/ Rhy. Fig. 1

E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5

* fade in

4. Well, you're dirt -

(Ooh. ___ Ooh. ___)

1/2

Verse

Bkgd. Voc.: w/ Voc. Fig. 2, 2 times
Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile
Gtr. 2: w/ Rhy. Fig. 5, simile

Gtr. 3: w/ Rhy. Fig. 3, simile

E5 A5 E5

- y and sweet, clad in black, don't look back, and I love ___ you. ___ You're

A5 E5

dirt - y and sweet, ___ oh yeah. ___ Well, you dance ___ when you walk, so let's dance, ___

Gtr. 2: w/ Rhy. Fig. 2, simile

Gtr. 3: w/ Rhy. Fig. 3

A5 E5 A5 E5

___ take a chance, un - der - stand ___ me. You're dirt - y, sweet an you're my girl. ___

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 1st 8 meas., simile
Gtr. 3: w/ Rhy. Fig. 4A, 1st 6 meas., simile

G5 A5 E5

Get it on. ___ Bang a gong. ___ Get it on. Get it on. ___

Gtr. 3: w/ Fill 2

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 4 & 4A, 1st 4 meas.

G5 A5 E5 G5

___ Bang a gong. ___ Get it on. Ow! Get it on. ___ Bang a gong. ___

Voc. Fig. 2

(Ooh. ___ Ooh. ___)

Interlude

Gtr. 1: w/ Rhy. Fig. 1

A5 E5 E5 E6 E5 E6 E5 E6 E5 E6 E5

Get it on. Ow! (Get it on.)

Sax Break

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gtr. 3

E6 E5 E6 E5 E6 E5 E6 E5 E5 E6 E5 E6 E5 E6 E5 E6 E5

Chorus

Gtr. 1: w/ Rhy. Fig. 4, 1st 8 meas., 2 times

Gtr. 2: w/ Rhy. Fig. 4, 1st 8 meas., 1st time; 1st 6 meas., 2nd time

E6 E5 E6 E5 E6 E5 E6 E5 G5 A5

Get it on. Bang a gong. Get it on.

Fill 3

End Fill 3

Gtr. 3: w/ Fill 3, 2nd time, simile

E5 G5

Uh, uh, uh, uh, uh, uh. Get it on. Bang a gong.

* 1st time

Fill 2

Gtr. 3

A5

Get it on.

1.
E5

Uh, uh, uh, uh, uh. Get it on.

2.
Gtr. 3: w/ Fill 3, simile
E5

Outro

G5 A5

Gtrs. 1 & 2

Take me.

Gtr. 2

grad. release

1 1/2

Gtr. 3

(cont. in slash)

full full full

Gtrs. 1 & 2: w/ Rhy. Fig. 6, 7 times, simile

E5 E6 E5 E6 E5 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5

Rhy. Fig. 6

End Rhy. Fig. 6

Well, mean-

1/2

Begin Fade

E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5

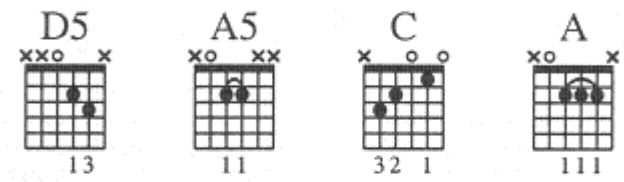
Fade Out

- while I'm still think - in'.

(Ah. _____)

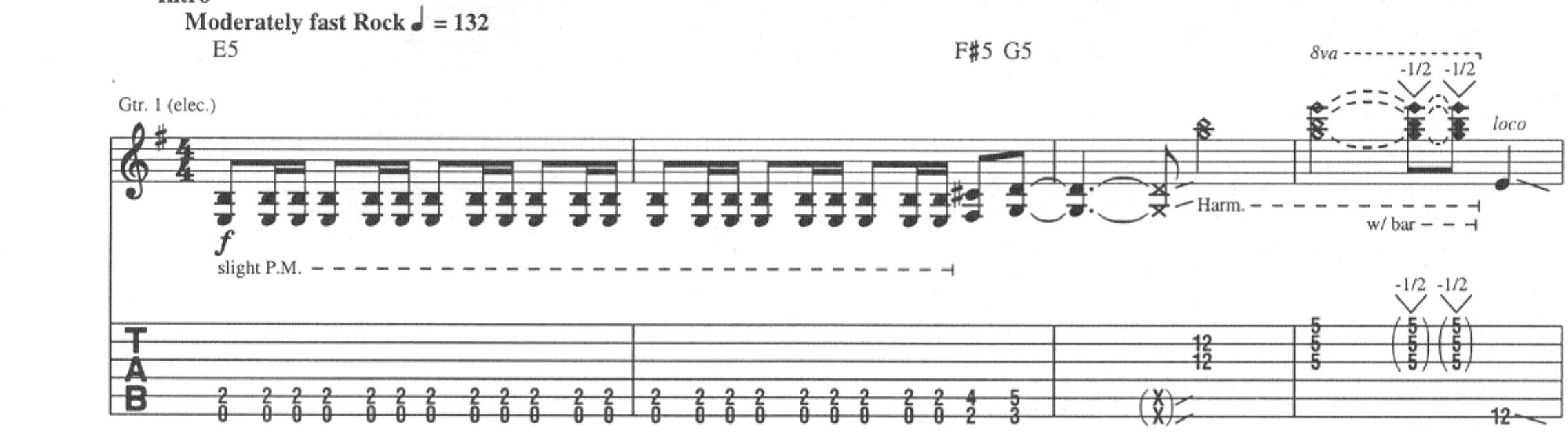
Barracuda

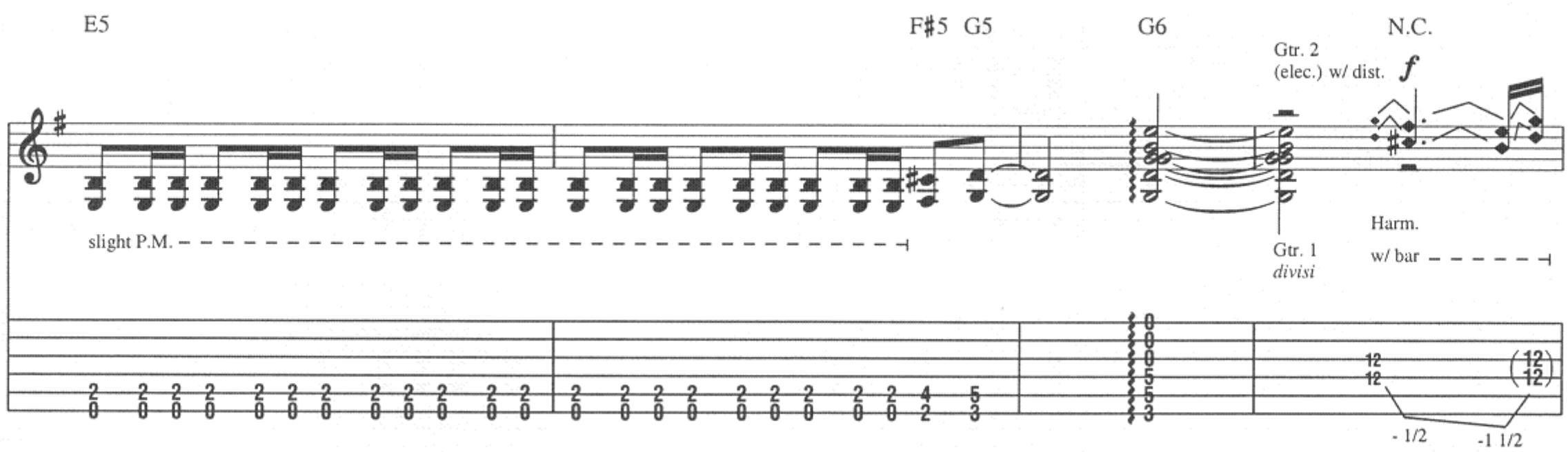
Words and Music by Roger Fisher, Nancy Wilson, Ann Wilson and Michael Derosier

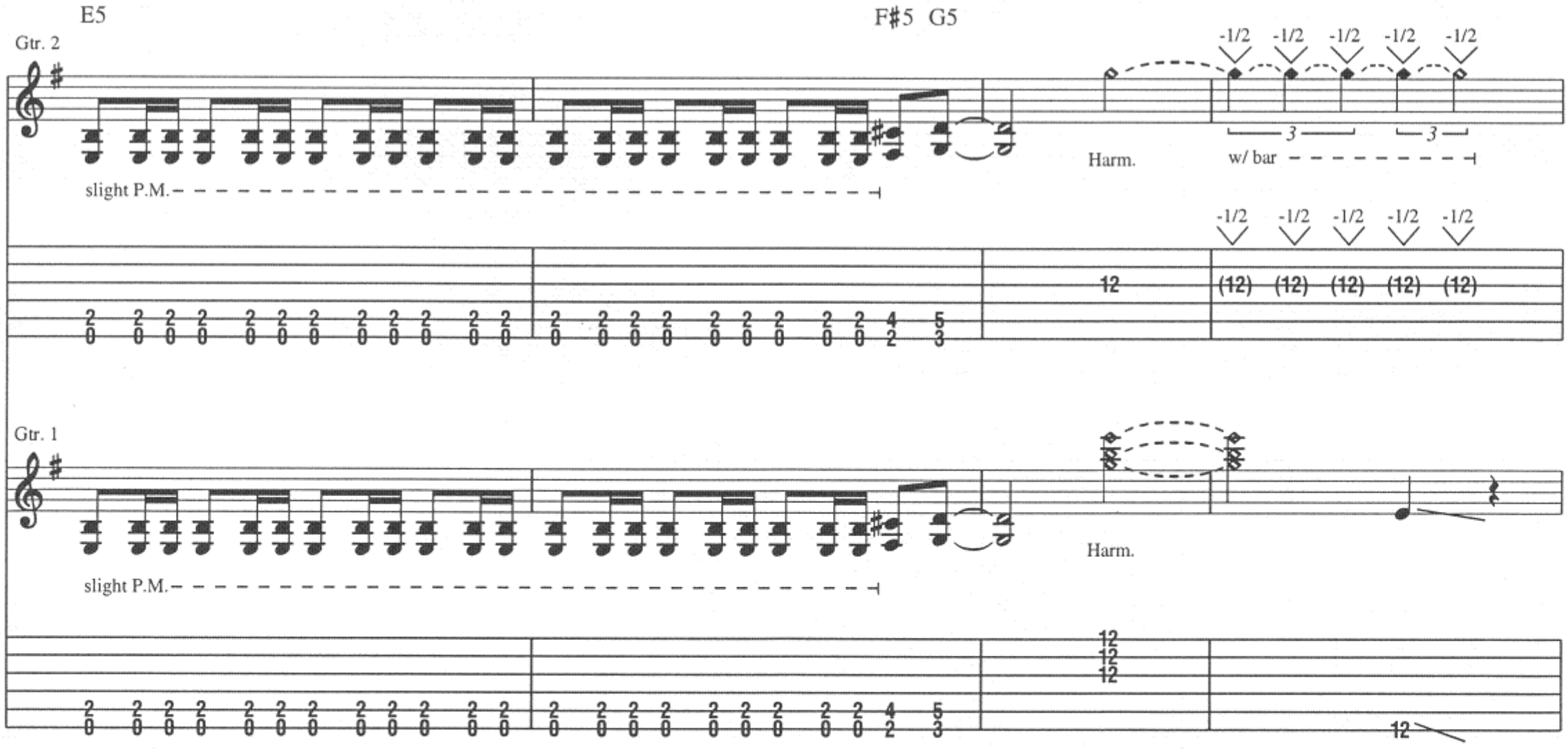


Intro

Moderately fast Rock ♩ = 132







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E5 F♯5 G5 G6

-1/2 -1/2

3

Harm. w/ bar

slight P.M.

-1/2 -1/2

7 (7) (7)

slight P.M.

Verse

E5

1. So this ain't the end, I saw you a - gain
2. Back o - ver time we were all try - ing

-1/2 -1/2 -1/2 -1/2

3

w/ bar

-1/2 -1/2 -1/2 -1/2

(7) (7) (7) (7)

slight P.M.

Harm. w/ bar

slight P.M.

-1 1/2

C5 C5/B C5/A G5

to - day.
for free,

I had to turn my heart a - way.
you met the por - poise and me.

slight P.M.

w/ bar

-1 1/2

2nd time, Gtr. 2: w/ Rhy. Fill 1

E5

Uh huh.

slight P.M.

E5 Csus2

Smile like the sun, kiss - es for ev - 'ry one,
No right, no wrong; sell - ing a song, a name.

slight P.M.

V

slight P.M.

Rhy. Fill 1
Gtr. 2

slight P.M.

C5/B C5/A G5 E5

and tales, ___ it nev - er fails. ___
Whis - per games. ___

Chorus

2nd time, Gtr. 1: w/ Rhy. Fill 2

C5 C5/B A5 E5

You ly - ing so low in ___ the weeds. ___ I
And if the real thing don't do the trick ___ you bet - ter

Rhy. Fig. 1A

Rhy. Fig. 1

Rhy. Fill 2
Gtr. 1

C Am E5 D5

Rhy. Fig. 2

Gtr. 3 (acous.)

mp

bet you gon - na am - bush me. You'd have me down, down, down,
make up some - thing quick. You gon - na burn, burn, burn,

To Coda

Gtr. 3 tacet

A5 N.C.

End Rhy. Fig. 2

down on my knees, now would - n't you, bar - ra - cu -
burn, burn it to the wick.

End Rhy. Fig. 1A

End Rhy. Fig. 1

E5
da?
F♯5 G5
Oh.
slight P.M.
Harm.
w/ bar
-1/2
E5
F♯5 G5
G6
D.S. al Coda
slight P. M.
-1 1/2

Coda

Gtr. 3 tacet

N.C. E5 G5 A5 D5 E5

Ooh, bar - ra - cu - da. Oh, yeah.

Gtrs. 1 & 2

Rhy. Fig. 3

slight P.M.

G5 A5 D5 E5

End Rhy. Fig. 3

slight P.M.

Bridge

C A

Rhy. Fig. 4A End Rhy. Fig. 4A

Gtr. 3

"Sell me, sell you," the por-poise said. Dive down, deep down, save my head. You,

Gtr. 1 Riff A End Riff A

Gtr. 2 Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3 tacet

E5 G5 A5 D5 E5 G5 A5 D5 E5 C

Gtr. 1: w/ Riff A
Gtrs. 2 & 3: w/ Rhy. Fig. 4 & 4A

I think that you had the blues too. All that night

A

and all the next swam with - out look - ing back, made for the west - ern

E5 F♯5 G5 A5 E5 F♯5 G5 A5

pools. Sil - ly, sil - ly fools.

Gtrs. 1 & 2

Rhy. Fig. 5 **End Rhy. Fig. 5**

slight P.M. slight P.M.

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 4 & 4A

C A

Gtr. 1

w/ chorus

1 1/2

15 15 (15) 12 14 14 14 15 17 14 15 17 14 15 16 12 14 12 12 14 12

Gtr. 2: w/ Rhy. Fig. 5 (2 times)

E5 F♯5 G5 A5 E5 F♯5 G5 A5 C

Gtrs. 2 & 3: w/ Rhy. Fig. 4 & 4A

steady gliss.

w/ bar

1

15 (15) 12 14 (14) 12 14 15

-1

Gtr. 2: w/ Rhy. Fig. 5 (2 times)

A G5 E5

1/2 1

(15) 14 12 15 12 12 14 15 17 17 (17) 15 17 (17) 15 17

F#5 G5 A5 E5 F#5 G5 A5

The

P.S.

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

C5 C5/B A5 E5 C Am

real thing don't do the trick, no, you bet - ter make up some - thing quick.

Gtr. 3: w/ Rhy. Fig. 2

E5 D5

You gon - na burn, burn, burn, burn, burn it to the

A5 E5

wick. Oh, bar - ra - bar -

Gtr. 2

Harm. w/ bar

slight P.M.

-1

Gtr. 1

fdbk. w/ bar

slight P.M.

pitch: F#

-1

a - cu - da.

Yeah.

slight P.M.

P.S.

slight P.M.

P.S.

Outro

Em7

Harm.

w/ bar

Gtr. 4: w/ Fill 1

Harm.

Harm.

8va

Harm.

Fill 1

Gtr. 4 (elec.)

Play 5 times

Harm. w/ bar

Harm.

w/ bar

Harm.

w/ bar

w/ bar

loco

Harm.

w/ bar

Harm.

w/ bar

Harm.

w/ bar

Harm.

Gtr. 2

Gtr. 1 tacet

Harm. w/ bar

Harm. w/ bar

Gtr. 1

1. 2.

Ooh, _____

Harm.

1.-4. 5.

Gtr. 2: w/ Rhy. Fig. 5 (5 times)

E5 F♯5 G5 A5 F♯5 G5 A5

oh.

* Sing 1st time

Gtr. 1

slight P.M.

Cold Gin

Words and Music by Ace Frehley

Tune Down 1/2 Step:

①=E♭ ④=D♭
②=B♭ ⑤=A♭
③=G♭ ⑥=E♭

Intro

Moderate Rock ♩ = 116

A5 G5/A D/A G5/A D/A G5/A A5 G5/A D/A G5/A D/A G5/A A5 *8va*

Whoa!

Gtr. 1 (dist.)

Rhy. Fig. 1 **End Rhy. Fig. 1**

mf

Gtr. 1: w/Rhy. Fig. 1

G5/A D/A G5/A D/AG5/A A5 G5/A D/A G5/A D/A G5/A A5

loco

Gtr. 2 (dist.)

Al- right!

mf

1/2 1/2

Gtr. 1: w/Rhy. Fig. 1

*A G6/A Dmaj9/A G6/A Dmaj9/A G6/A A G6/A Dmaj9/A G6/A 1. Dmaj9/A G6/A A 2. Dmaj9/A G6/A A

1. My

Rhy. Fig. 1A **End Rhy. Fig. 1A**

*Chord symbols reflect combined tonality.

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Verse

Gtr. 2: w/Rhy. Fill 1, 2nd time

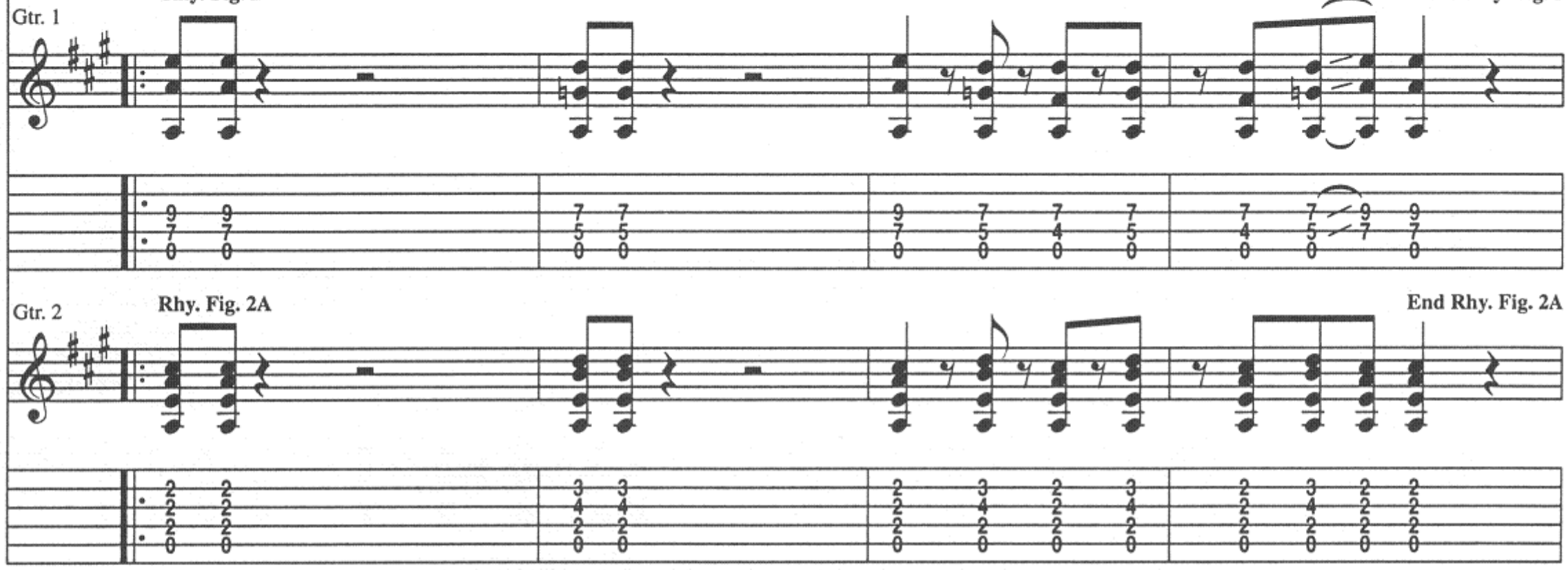
A G6/A A G6/A Dmaj9/A G6/A Dmaj9/A G6/A A

heat - er's broke and I'm, ah, so tired.
time to leave and get an - oth - er quart.

I
A

Rhy. Fig. 2 **End Rhy. Fig. 2**

Gtr. 1



Gtr. 2

Rhy. Fig. 2A **End Rhy. Fig. 2A**

Gtrs. 1 & 2: w/Rhy. Figs. 2 & 2A, 2½ times

G6/A A G6/A Dmaj9/A G6/A Dmaj9/A G6/A A

need some fuel to build a fire.
round the cor - ner at the liq - uor store

The
they had the

Gtr. 2: w/Rhy. Fill 1, 2nd time

G6/A A G6/A Dmaj9/A G6/A

girl next door, her lights are out, yeah.
cheap - est stuff. Is it all I need

Dmaj9/A G6/A A G6/A

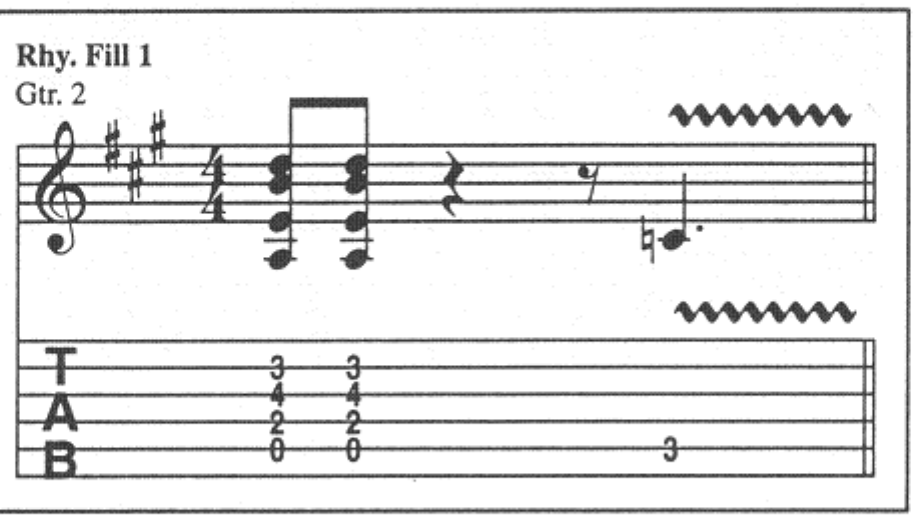
The land - lord's gone, I'm down and out.
to get me back on my feet a - gain?

Gtrs. 1 & 2: w/Rhy. Figs. 1 & 1A Gtr. 2: w/Rhy. Fill 2, 2nd time

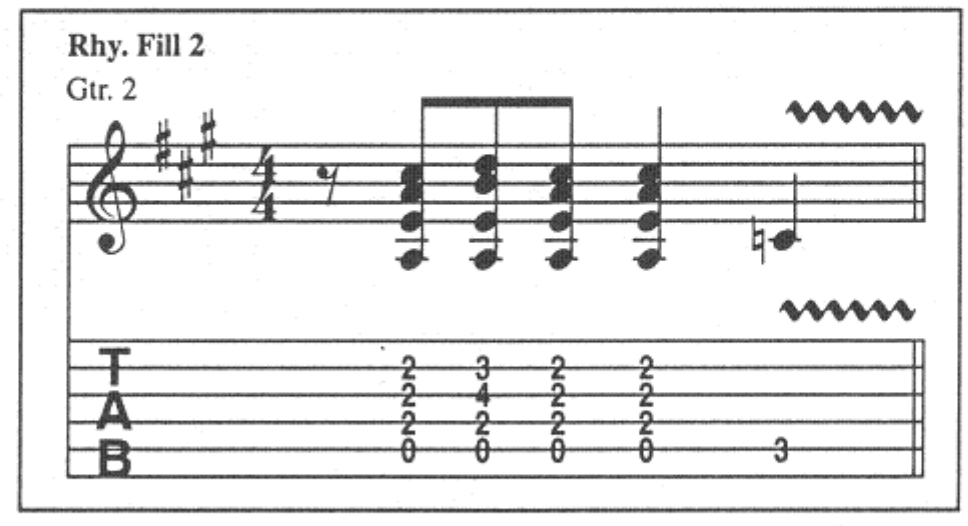
A G6/A Dmaj9/A G6/A Dmaj9/A G6/A A G6/A Dmaj9/A G6/A Dmaj9/A G6/A A

Oo, it's

Rhy. Fill 1
Gtr. 2



Rhy. Fill 2
Gtr. 2



Chorus

E G D E

cold gin time a - gain. You know it - 'll al - ways win.

Gtr. 1

Gtr. 2

steady gliss.

G D E G D

— Cold gin time a - gain. You

steady gliss.

To Coda ⊕

Gtr. 3: w/Fill 1, 1st time
Gtr. 3: w/Fill 2, 2nd time
Gtr. 3: w/Fill 3, 3rd time

E

know it's the on - ly thing that keeps us to - geth -

Fill 1
Gtr. 3 (dist.)

mf
full full

Fill 2
Gtr. 3

Fill 3
Gtr. 3

Interlude

Gtr. 1: w/Rhy. Fig. 1, 2 times

A G6/A Dmaj9/A G6/A Dmaj9/A G6/A A N.C. A G6/A Dmaj9/A G6/A Dmaj9/A G6/A A N.C.

er. Ow!

Gtr. 2

A G6/A Dmaj9/A G6/A Dmaj9/A G6/A A N.C. A G6/A Dmaj9/A G6/A 1. Dmaj9/A G6/A A

2. It's

2.

Gtr. 1

Dmaj9/A G6/A G5

Gtr. 2

fdbk.

pitch: G

Instrumental

G C N.C. G C

1. N.C. F

2. N.C. G

A D N.C. A D

1. N.C. G

2.

N.C. E N.C. *play 3 times* E5 D5/E A/E

Interlude

Gtr. 1: w/Rhy. Fig. 1

A5 G5/A D/A G5/A D/A G5/A A5 G5/A D/A G5/A D/A G5/A A5

D.S. al Coda

Whoa, yeah! Oo, it's

Gtr. 2

Coda

Outro

A G6/A Dmaj9/A G6/A Dmaj9/A G6/A A N.C.

er. Ow!

A G6/A Dmaj9/A G6/A Dmaj9/A G6/A A

G6/A Dmaj9/A G6/A Dmaj9/A G6/A A

G6/A Dmaj9/A G6/A Dmaj9/A G6/A A

Cult of Personality

Words and Music by William Calhoun, Corey Glover, Muzz Skillings and Vernon Reid

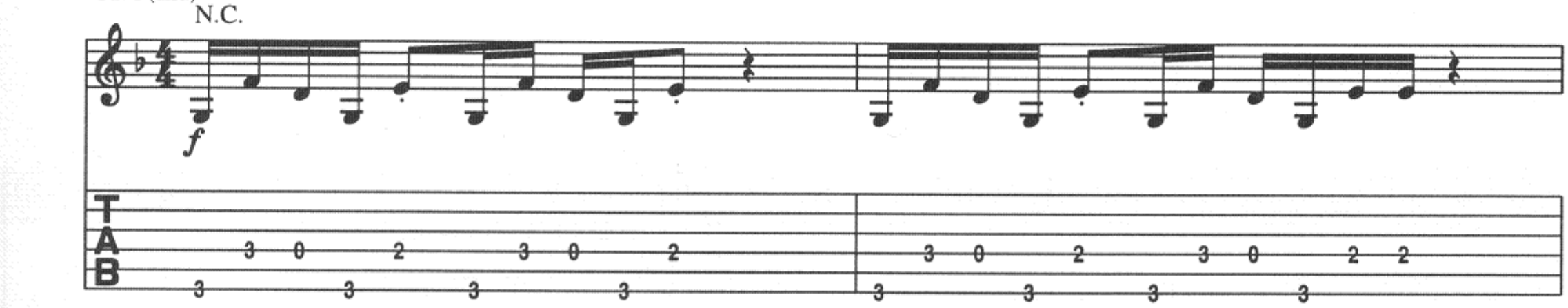
Spoken: "And during the few moments that we have left, we want to talk right down to earth in a language that everybody here can easily understand."

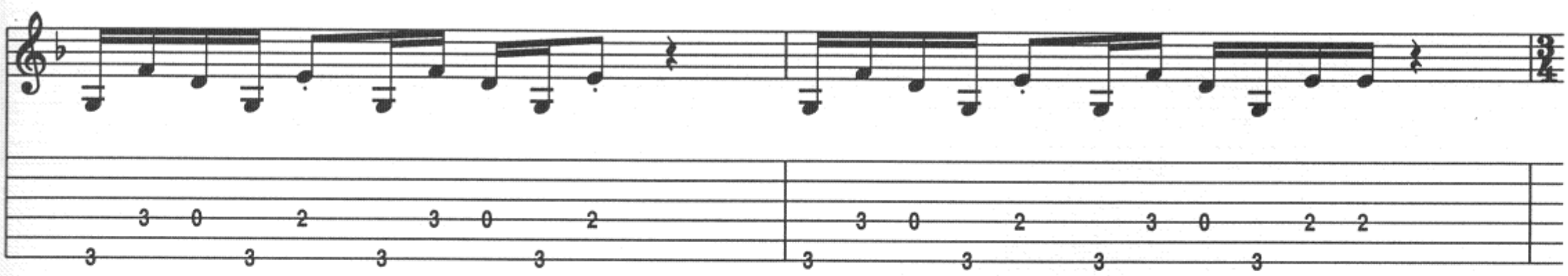
Intro

Moderate Rock ♩= 92

Gtr. 1 (dist.)

N.C.

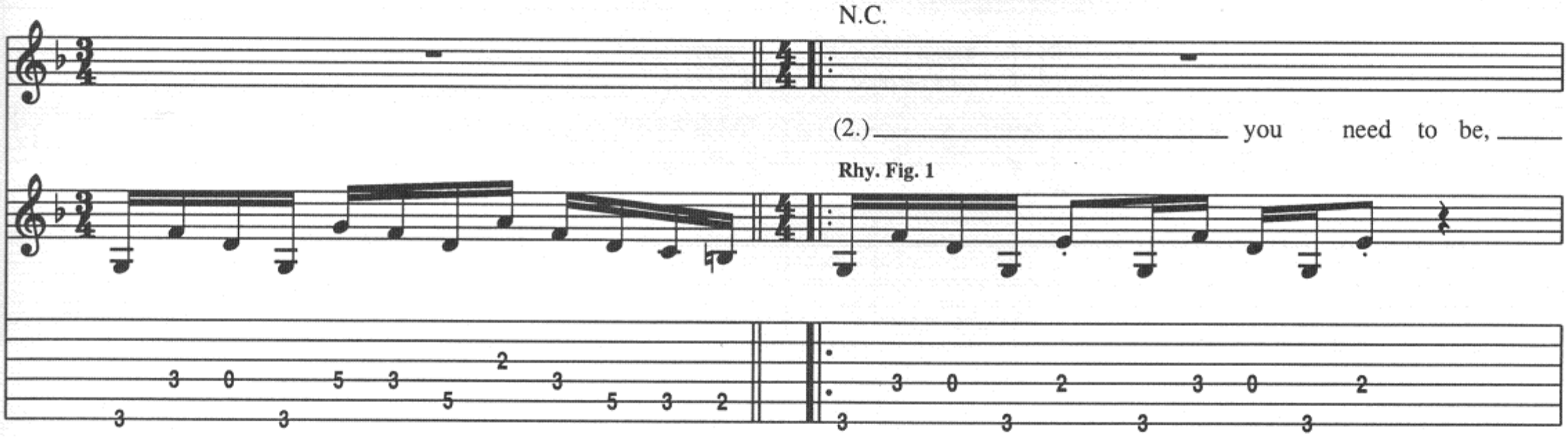




Verse

Gtr. 2: w/ Rhy. Fill 1, 2nd time

N.C.

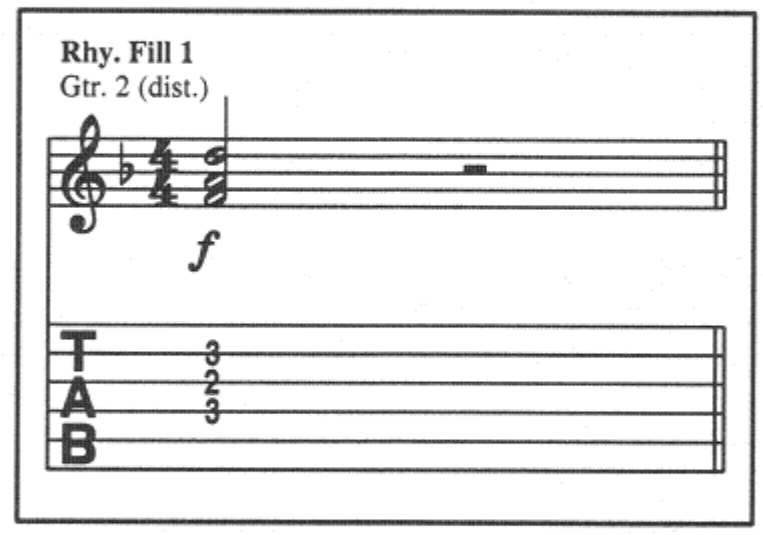


(2.) _____ you need to be, ____

Rhy. Fig. 1

Rhy. Fill 1

Gtr. 2 (dist.)



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Gtr. 2: w/ Rhy. Fill 1, 1st time

G9 N.C.

1. Look in my eyes, what do you see?
I'm the smil - in' face on your T V.

Bb5 F5

Oh, I'm The cult of per - son - al - i - ty.
the

End Rhy. Fig. 1

N.C.

I know your an - ger, I know your dreams.
I ex - ploit you, still you love

I've been ev - 'ry-thing you wan - na be.
me. I tell you one an' one makes

Bb5 C5

three. Oh, I'm the cult of per - son - al - i - ty.

N.C.

Like Mus - sol - i - ni an' Ken - ne - dy,
Like Jo - seph Stal - in and Ghand - i,

Bb5 F5

oh, I'm the cult of per - son - al - i - ty, the

N.C. Bb5 C5

cult of per - son - al - i - ty, the cult of per - son - al - i - ty.

N.C.

Bridge

*B♭ F C G

Ne - on ___ lights, ___ No - bel ___ Prize, ___ when a
Ne - on ___ lights, ___ No - bel ___ Prize, ___ when a

Rhy. Fig. 2

let ring throughout

D A F C B♭5 F

mir - ror ___ speaks ___ the re - flec - tion ___ lies. ___
lead - er ___ speaks, ___ that lead - er ___ dies. ___

He won't ___ have ___ to

End Rhy. Fig. 2

w/ bar

hold bend

1/2 T

* Chord symbols reflect implied tonality.

C G D A 1. F C

fol - low _ me, ___ on - ly ___ you ___ can set me free. _____

8va

Gtr. 2 -1/2

Gtr. 1
divisi

w/ bar w/ bar
-1/2 w/ bar

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

N.C.

Gtr. 2 8va

3

full full full full w/ bar

- 1/2

2. F C

2. I sell the things_ set you free _

8va -1 1/2 -1 -1

w/ bar w/ bar -1 1/2 -1 + 2 1/2 + 2 + 2 + 2 w/ bar -1

- 1

w/ Voc. ad Lib.

Gtr. 1

Gtr. 2

8va

Gtr. 2

Gtr. 1
divisi

(Gtr. 1 cont. in slashes)

full

Guitar Solo

Gtr. 1 tacet

N.C.

8va

1/2

full

8va

full

8va

loco

1/2

full

w/ bar
-1/2

1/2

-1/2

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile

B♭ F C G D A

8va loco

w/bar w/ bar w/ bar

-1/2 -1 1/2 full 1/2 2

- 1 1/2

F C B♭ F

8va

w/ bar

-1/2 full

C G

8va

full

D A F C

loco

3

full full full full full 1/2 1/2 1/2

Gtr. 1 tacet

N.C.

1/2 1/2 1/2

Verse

Gtr. 1: w/ Rhy. Fig. 1, 1 1/4 times

Gtr. 2: w/ Rhy. Fill 1

G9

3. You gave me for - tune, you gave me fame._

-1 1/2 -1

6 6

w/ bar w/bar w/ bar

grad. dive

-1 1/2 -1

-2 -3

Gtr. 2 tacet

—— You gave me pow - er in your — God's name. I'm ev' - ry per -

- son ——— you need to be. ——— Oh, ———————

Rhy. Fig. 3

Gtr. 1

Chorus

B♭5 F5 N.C. B♭5 C

Voc. Fig. 1

I'm ——— the — cult ——— of ——— per - son —

(I'm the cult of, I'm the

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3, 1 1/4 times

N.C.

w/ Bkgd. Voc. Fig. 1

B♭5

End Bkgd. Voc. Fig. 1

al - i - ty. I am the cult of, I am the cult of, I am the cult of, I am the cult of

cult of.)

Bb5 C N.C.

I am the cult of, I am the cult of, I am the cult of, I am the cult of per - son - al - i - ty.

Spoken: "Ask not what your coun - try can do for you..."

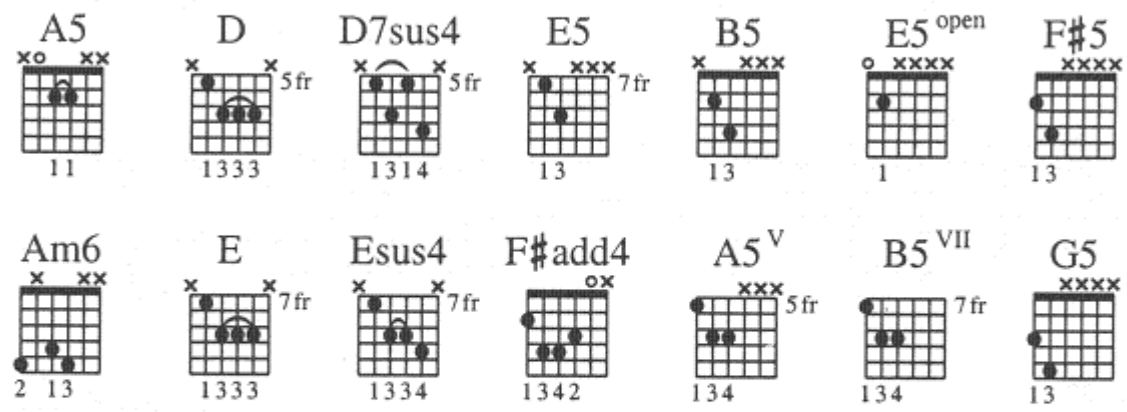
Gtr. 1

Outro
Double-Time Feel
N.C.

Spoken: "The only thing we have to fear, is fear itself."

Decadence Dance

Words and Music by Nuno Bettencourt and Gary Cherone

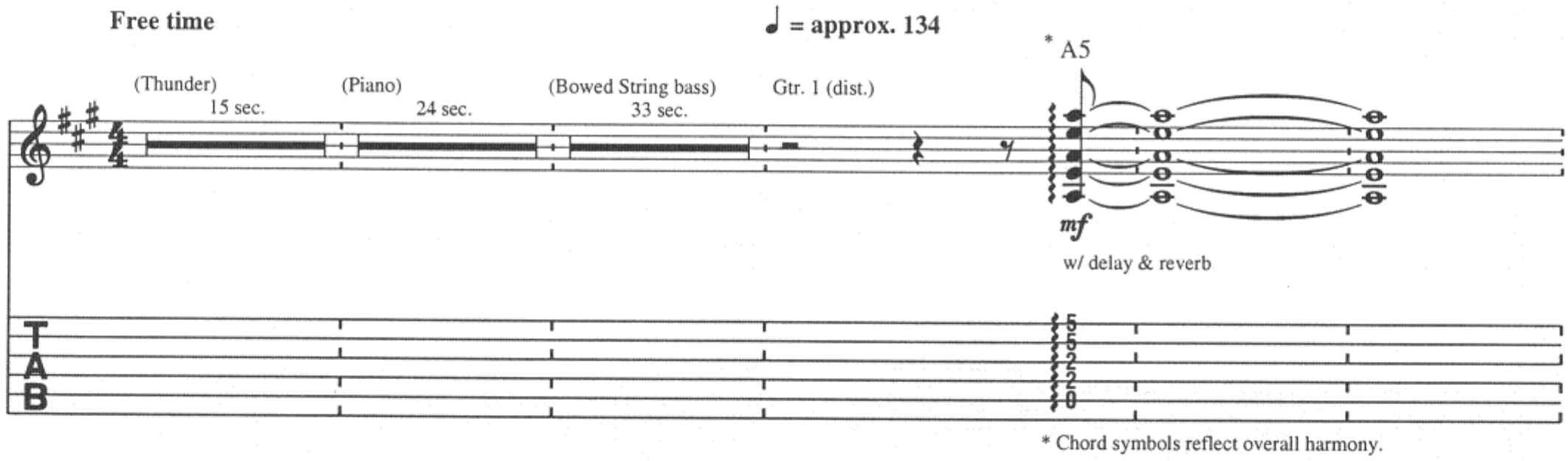


Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

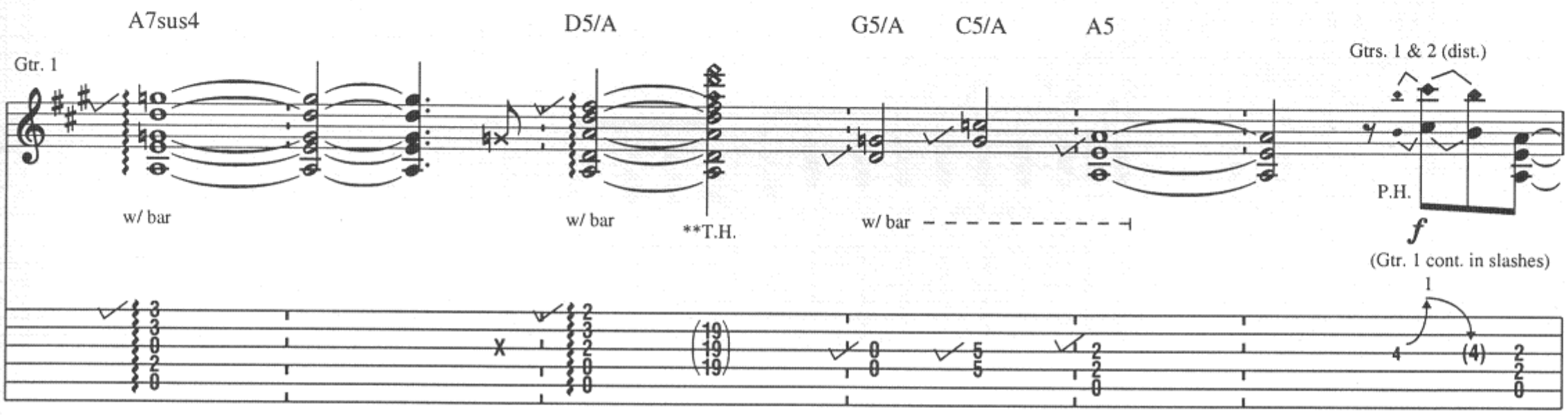
Intro

Free time

♩ = approx. 134

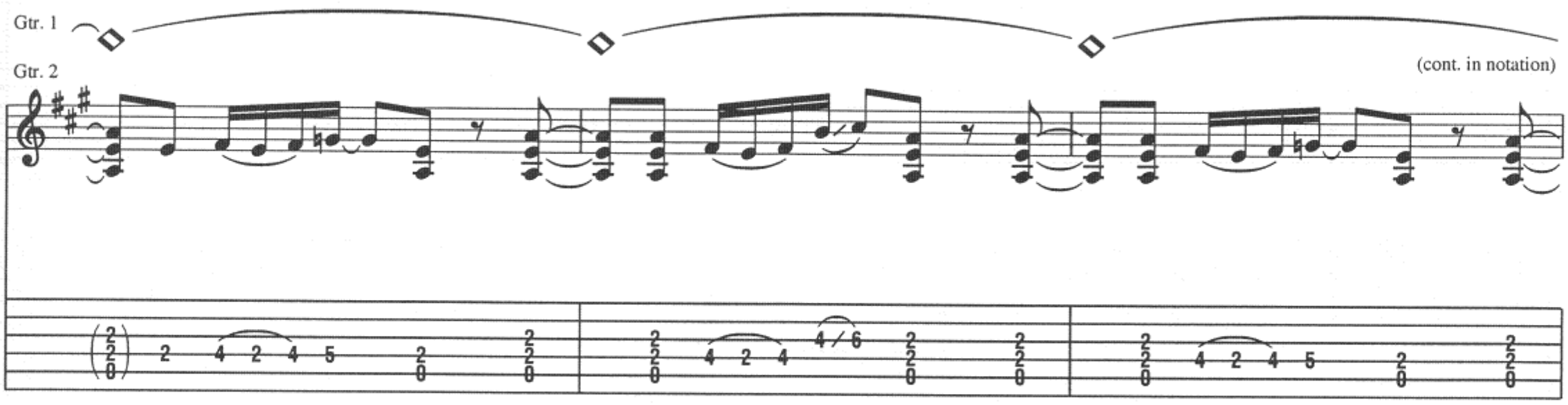


* Chord symbols reflect overall harmony.



**Touch harmonic produced by lightly touching strings w/ right hand while previous chord is still ringing.

Moderate Rock ♩ = 134



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Gtr. 2

A7sus4

P.H.

1

1/2

Gtr. 1

P.H.

1

D

A5

Let's go.

slight P.M.

P.H.

1

1/2

P.H.

1

1/2

G D

Verse

A5 N.C. A5 D/A A7(no3rd)

1. Try - in' so hard ___ to keep up _____ with the Jones - es, _____

* Gtrs. 1 & 2

* Composite arrangement

A5 D/A A7(no3rd) A5 N.C.

run - ning a rat ____ race and won ____ by our nos - es. _____

A5 D5 C5 A5 N.C.

Al - ways put one foot in

P.M. P.H. P.H. slight P.M. 1/2

A5 D/A A7(no3rd) A5 D/A A7(no3rd)

front of the oth - er, and

A5 N.C. A5

dance to the beat of a de - ca - dent drum - mer.

P.M. P.H.

* Pick behind nut

Pre-Chorus

D5 G5 F#5 E5 F#m D

Just buy a brand new pair of Fred As - taire shoes, climb -

P.H. P.M. 1/2

** Gtr. 1 plays P.H., upper notes only, next 6 meas.

Db C B E5

- ing to the top, nev - er gon - na stop. It's the same ___ old song ___ and

1/2

2nd time, Gtrs. 1 & 2: w/ Fill 1

D D7sus4 A5

Gtr. 1

(cont. in notation)

one two three ___ and de - ca - dence. ___

Gtr. 2

(Dance. ___

(Gtr. 1 cont. in slashes)

1/2

P.H.

Chorus

A5 A A5 A D5 C5 B5 A5

Voc Fig. 1

Dance. ___ Dance. ___ Dance. ___ Danc - ing to the de - ca - dent dance.) ___

Gtrs. 1 & 2 Rhy. Fig. 1

Fill 1

Gtr. 2

P.H. ___ w/ bar ___ P.H. +1

pitch: D -2 1/2

Gtr. 1

P.H. rake w/ bar P.H. +1 -2 1/2

A G5 D5 E5 A5 F♯m

End Voc. Fig. 1

Dance. Ev' - 'ry - bod - y de - ca danc - ing, danc -

let ring let ring

2nd time, Gtrs. 1 & 2: w/ Fill 2

To Coda

D C♯5 D5 C♯ D5 E A5

- ing to the de - ca - dent. Dance. Dance.

(Danc - ing to the de - ca - dent dance.)

End Rhy. Fig. 1 Rhy. Fig. 2

P.M.

G D5

Dance.

End Rhy. Fig. 2

Fill 2
Gtrs. 1 & 2

P.M.

Verse

A5 N.C. A5 D/A A7(no3rd)

2. It's hard to stop once the mu - sic gets start - ed; ____

A5 D/A A7(no3rd) A5

till the soles ____ of your feet ____ hard - en up ____

* w/ harmonizer

* Set for one octave above

___ like your heart ____ did.

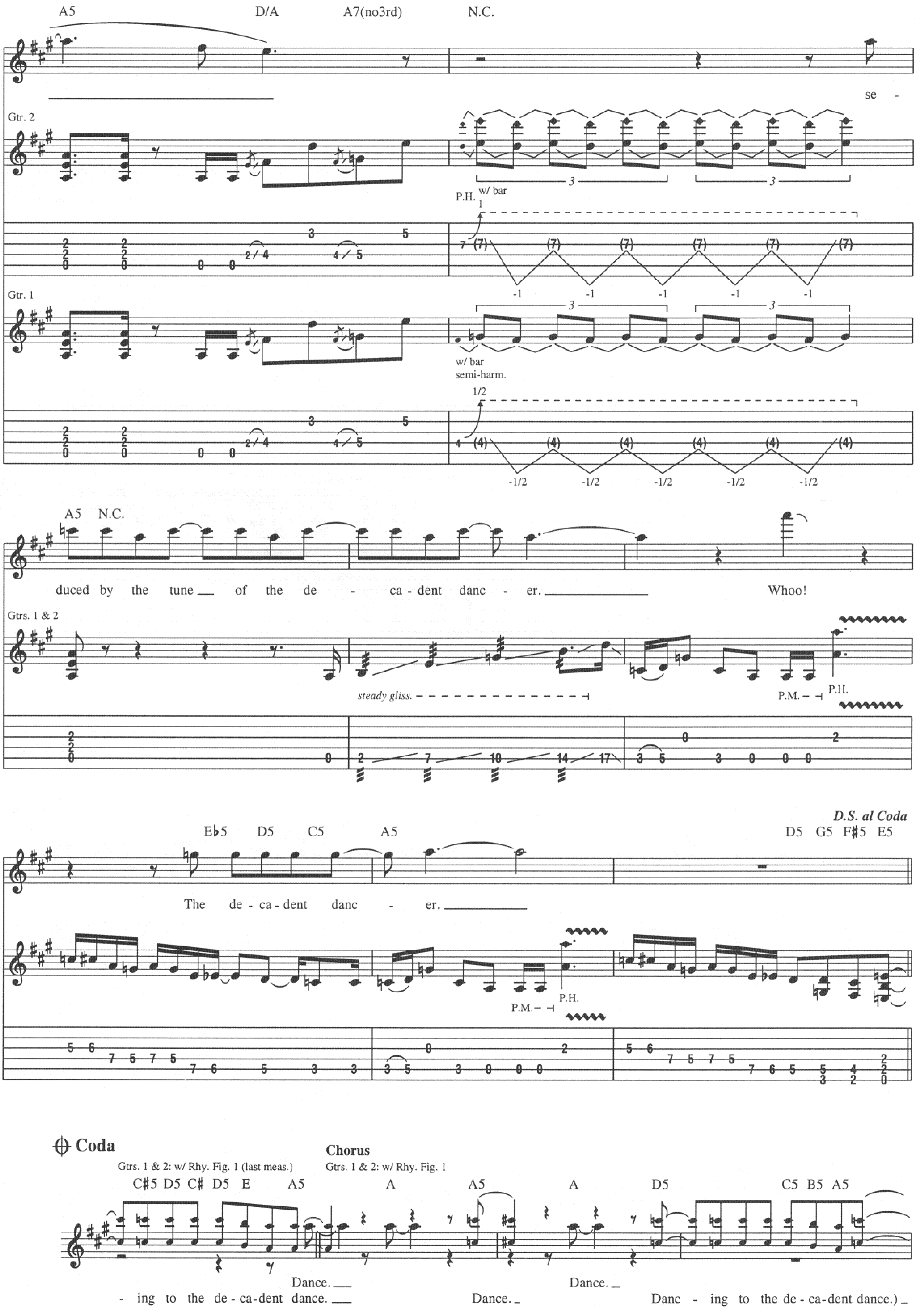
w/ harmonizer

P.M. P.H.

D5 G5 A7

Step - pin' in line with the sign of the tim - er; ____

slight P.M. semi-harm. 1/2


A5
D/A
A7(no3rd)
N.C.
se -
Gtr. 2
P.H.
w/ bar
1
-1 -1 -1 -1 -1
Gtr. 1
w/ bar
semi-harm.
1/2
-1/2 -1/2 -1/2 -1/2 -1/2
A5 N.C.
duced by the tune of the de - ca - dent danc - er.
Whoo!
Gtrs. 1 & 2
steady gliss.
P.M.
P.H.
D.S. al Coda
Eb5 D5 C5 A5
D5 G5 F#5 E5
The de - ca - dent danc - er.
P.M.
P.H.
Coda
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last meas.)
Gtrs. 1 & 2: w/ Rhy. Fig. 1
C#5 D5 C# D5 E A5
A A5 A D5 C5 B5 A5
Dance.
Dance.
- ing to the de - ca - dent dance.
Dance.
Danc - ing to the de - ca - dent dance.)

A G5 D5 E5 A5 F♯m D

Dance. Ev - 'ry - bod - y de - ca danc - ing, danc - ing to the de - ca - dent.

(Danc -

Gtrs. 1 & 2: w/ Rhy. Fig. 2

C♯5 D5 C♯ D5 E A5

- ing to the de - ca - dent dance.)

Dance. Dance. Dance.

Dance. Dance. Dance.

Gtrs. 1 & 2

Guitar Solo

Half-time feel

A5

P.H.

D5 C5 A5 D5 C5

slight P.M. P.H. P.H.

B5 E5 D5 B5

P.H. slight P.M. P.H.

E5 B5

Gtrs. 1 & 2

Gtr. 3 (dist.)

P.H. (cont. in slashes) P.H. P.M. P.H. P.M.

1/2

E5 open F♯5 B5 A5

rake

Am6 E5 open E Esus4 E F♯add4

rake w/ bar P.H. loco 8va

-2 1/2

E A5 V B5 VII

12 fr.

P.M.

(cont. in notation)

8va

hold bend

E5 A5 Esus4 A5

Hi-hat

8va

Gtr. 3

w/ bar

Gtrs. 1 & 2

P.H.

* Improvise over sustained note using feedback, whammy bar, glissandos and pick noises.

Gtr. 3 tacet

Gtrs. 1 & 2

G5 A5

Gtr. 1

P.M.

Go, go, go, go, go, go, go, go. Dance. _
(Dance. _

Gtr. 2

(Gtr. 1 cont. in slashes)

mf

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 6 meas.)

A5 A A5 A D5 C5 B5 A5

___ Dance. _ Dance. _ Dance. _
___ Dance.) ___

Danc - ing to the de - ca - dent dance. _

Gtrs. 1 & 2: w/ Rhy. Fill 2

A G5 D5 E5 A5 F♯m D

___ Ev - 'ry - bod - y de - ca danc - ing, danc - ing to the de - ca - dent.
(Danc -

Bkgd. Voc.: w/ Voc. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last meas.)

C♯5 D5 C♯5 D5 E A5

- ing to the de - ca - dent

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 5 meas.)

A A5 A D5

Dance. ___ Dance. ___ Dance. _____ Danc -
dance.) ___

C5 B5 A5 A G5 D5 E5

- ing to the de - ca - dent dance. ___ Dance. _ Ev - 'ry - bod - y de -

A5 F♯m D

- ca danc - ing, danc - ing to the de - ca - dent.

(Danc -

Gtrs. 1 & 2

P.H.

Outro

C♯5 D5 C♯5 D5 E A A7(no3rd) A A7(no3rd) D

- ing to the de - ca - dent dance.) Dance.

Riff A

P.M.

A A7(no3rd) G D E

End Riff A

let ring

A F♯m D E A

Ah,

let ring

Gtrs. 1 & 2: w/ Riff A

A7(no3rd) A A7(no3rd) D A A7(no3rd) G D E

A F♯m D5

Gtrs. 1 & 2

(Danc -

N.C.

Gtrs. 1 & 2 tacet
(Drums)

- in' to the de - ca - dent dance.)

Huh.

A5 D5 C5

Gtrs. 1 & 2

P.M. P.H.

slight P.M.

A5 D5 C5 A5

P.M. P.H. P.H. P.M. P.H.

D5 C5 N.C.

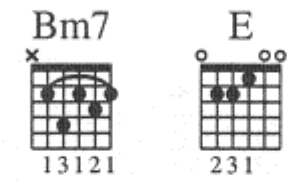
slight P.M.

P.H.
w/ bar

pitch: E

Don't Treat Me Bad

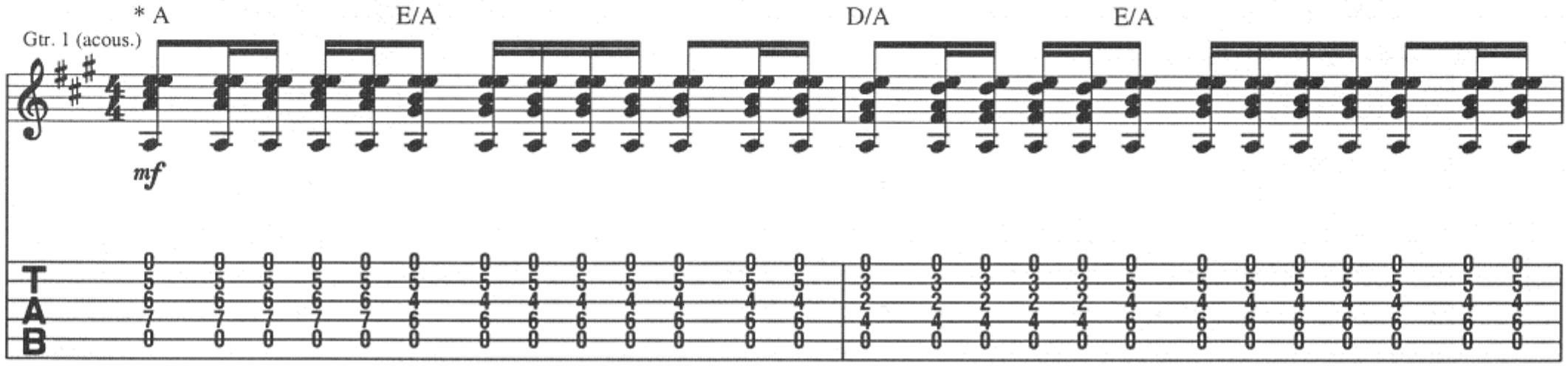
Words and Music by Bill Leverty, Carl Snare, Michael Foster and Cosby Ellis



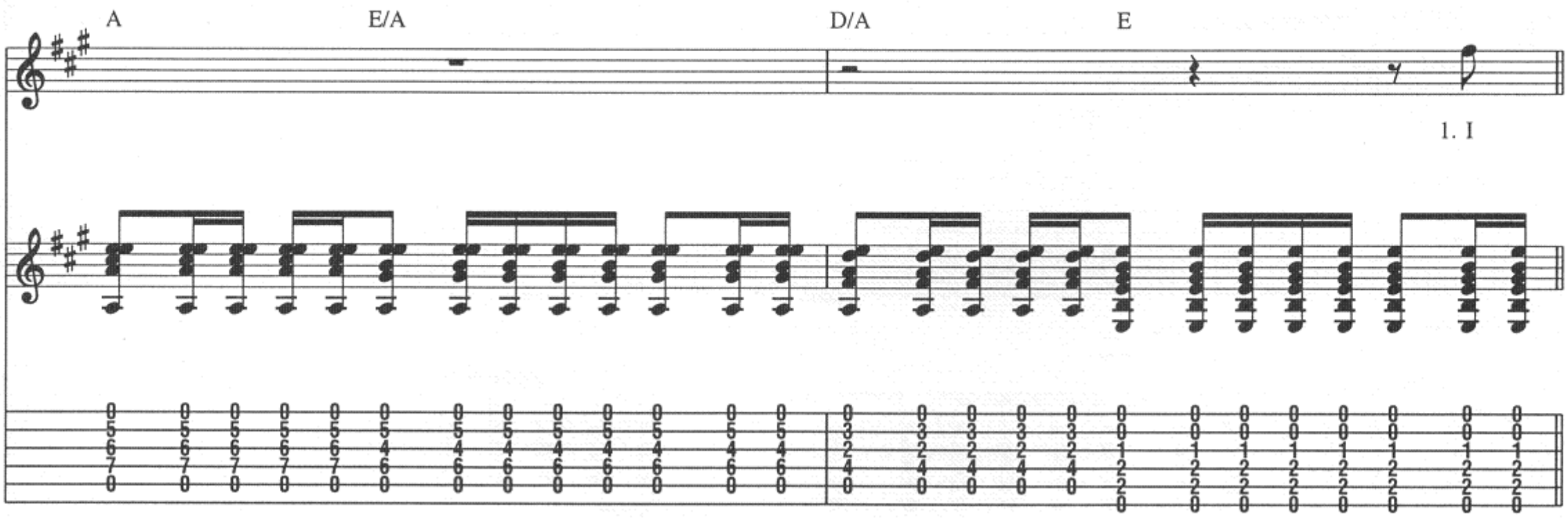
Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

Intro

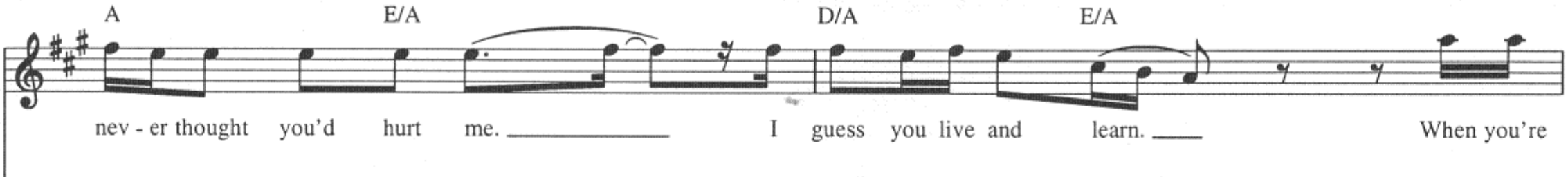
Moderately ♩ = 111



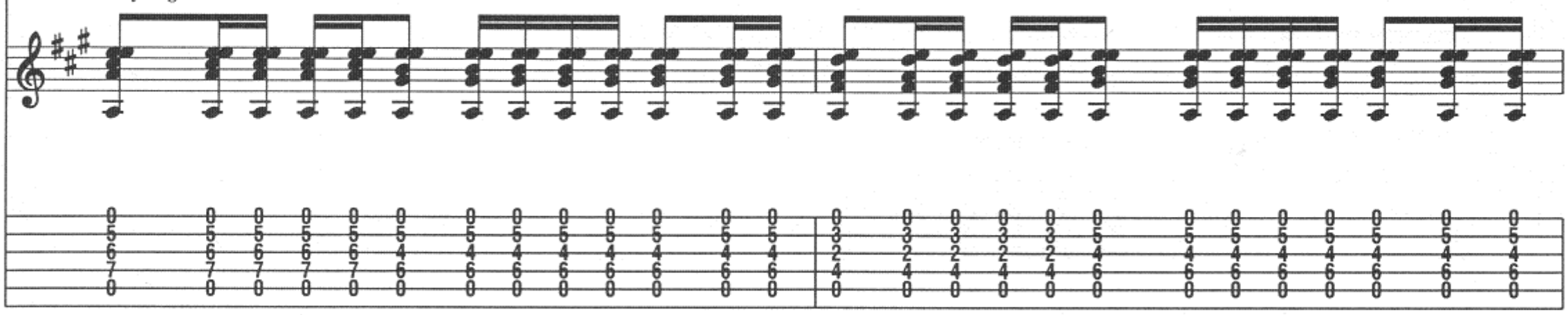
* Chord symbols reflect basic harmony.



Verse



Rhy. Fig. 1



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F♯m7 C♯m7 D E

play - in' with fire you're bound to get burned.

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

A E/A D/A E/A

I've been mis - treat - ed, I've been used be - fore. I get

F♯m7 C♯m7 D E

kicked in the face still I come back for more. But I

Pre-Chorus

D E C♯m7 F♯m7 E

won't cry no more 'cause the tears are all in vain. We can

Gtr. 1

D E C♯m7 F♯m7 E

pick up the piec - es, start it all a - gain.

D E C♯m7 F♯m7 E

Let's just get back ___ to the way it was __ be - fore. ___ Oh,

Gtr. 1

(cont. in slashes)

Gtr. 2 (elec.)

Rhy. Fig. 2

P.S.
w/ dist.

Bm7 E

Gtr. 1

girl, I can't take an - y - more. ___

End Rhy. Fig. 2

Gtr. 2

f

P.M. - - - - - - - -┤

Chorus

Gtr. 1 tacet
2nd time, Gtrs. 1 & 3 tacet

A5 Bm7 D5 E5

Ba - by, ___ don't treat me bad. ___ Well

Rhy. Fig. 3

P.M. - - -┤

A5 Bm7 D5 E5

Voc. Fig. 1

this could be the best thing that you'll ev - er have.

(Whoa.)

End Voc. Fig. 1

let ring - - -

let ring - - - - - - - - - - - - -

A5 Bm7 D5 E5

Ba - by, don't treat me bad.

You can

P.M. - - -

A5 Bm7 E5 A5 A/C♯ D5 A/C♯

do an - y - thing but, ba - by don't treat me bad.

End Rhy. Fig. 3 Rhy. Fig. 4

P.M. - P.M. -

To Coda

B5 D5 E5 Esus4 E A5 A/C♯ D5 A/C♯ B5 D5 E5 Esus4 E Esus4

Whoa, don't treat me bad.

2. Oo, I

End Rhy. Fig. 4

P.M. - P.M. - P.M. - P.M. - P.M. -

Verse

A E/A D/A E/A

gave ev - 'ry - thing, but you threw it all a - way. I can't

Gtr. 2

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

w/ bar

10 9 7 0

Rhy. Fig. 5

*Gtrs. 1 & 3

mf w/ chorus

0 5 6 7 0 | 0 5 4 6 0 | 0 3 2 4 0 | 0 5 4 6 0

*Gtr. 3 (elec.)

Gtr. 2 tacet

F♯7(no3rd) C♯m7 D E

take an - y - more of these games that you play.

Gtrs. 1 & 3: w/ Rhy. Fig. 5

A E/A

Well I've been through heart-ache, and

(Oo.)

Gtrs. 1 & 3

End Rhy. Fig. 5

0 7 6 4 | 0 12 9 11 | 7 7 7 | 5 4 6

D/A E/A F♯7(no3rd) C♯m7 D E

I've been through pain. And it's hard to be - lieve you still treat me this way. But I

Pre-Chorus

D E C♯m7 F♯m7 E

won't cry no more 'cause the tears are all in vain. We can

Gtrs. 1 & 3

7 7 7 5 | 7 5 4 6 | 7 5 4 6 4 | 2 5 2 4 | 0 5 4 6

D E C♯m7 F♯m7 E D E

pick up the piec - es, start it all a - gain. Let's just get back to the

D.S. al Coda

Gtr. 2: w/ Rhy. Fig. 2

C♯m7 F♯m7 E Bm7 E

way it was be - fore. Girl, I can't take an - y - more.

Coda

Guitar Solo

B5 D5 E5 Esus4 E Esus4 A E5/A D/A E5/A

Gtr. 4 (dist.)

8va

mf

1/2 1

Gtr. 2

P.M. * P.M. P.M.

let ring *let ring*

* P.M. - 5th string.

F♯m7 C♯m7 D E

8va

1/2 1/2 1/2

F♯m7 C♯m7 D A

'Cause

8va

1/2 1 1

P.S.

Bm7 E5 Esus4

girl, I can't take an - y - more. Oo,

8va loco

steady gliss.

(22)

Interlude

Gtr. 4 tacet

E A5 B5

yeah.

steady gliss.

let ring

w/ bar

D5 E5 A5 B5 D5 E5

Now lis-ten to me

Gtr. 2

Chorus

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

A5 Bm7 D5 E5 A5 Bm7

ba - by, don't treat me bad. Well this could be the best thing that you'll

(Whoa.)

D5 E5 A5 Bm7 D5 E5

ev - er have. Ba - by, don't treat me bad. You can

A5 Bm7 E5 A5 Bm7

do an - y - thing__ but, ba - by. Now lis-ten to me Ba - by,___ don't treat me bad.__

Bkgd. Voc.: w/ Voc. Fig. 1

D5 E5 A5 Bm7 D5 E5

_____ Well this could be___ the best___ thing that you'll___ ev - er have.__

A5 Bm7 D5 E5 A5 Bm7 E5

Ba - by,___ don't treat me bad._____ You can do an - y - thing,__ but, ba -

Outro

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Gtr. 2: w/ Rhy. Fig. 4 (6 times)

A5 A/C♯ D5 A/C♯ B5 D5 E5 Esus4 E

- by, don't treat me bad._____ Don't_____ treat me

A5 A/C♯ D5 A/C♯ B5 D5 E5 Esus4 E A5 A/C♯ D5 A/C♯ B5 D5 E5 Esus4 E

bad._____ No,_____ yeah.___ Don't treat me

A5 A/C♯ D5 A/C♯ B5 D5 E5 Esus4 E A5 A/C♯ D5 A/C♯

bad._____ No, no, no, no, no, no. Don't treat me bad._____

B5 D5 E5 Esus4 E A5 A/C♯ D5 A/C♯ B5 D5 E5 Esus4 E

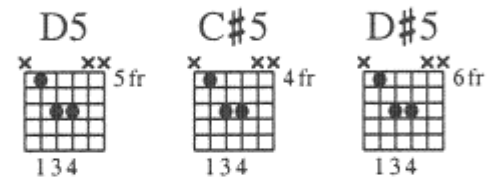
Don't_____ treat me bad._____ Ah._____

A5 D5 E5 D5 E5 A5 A

Gtr. 2

Down Boys

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner



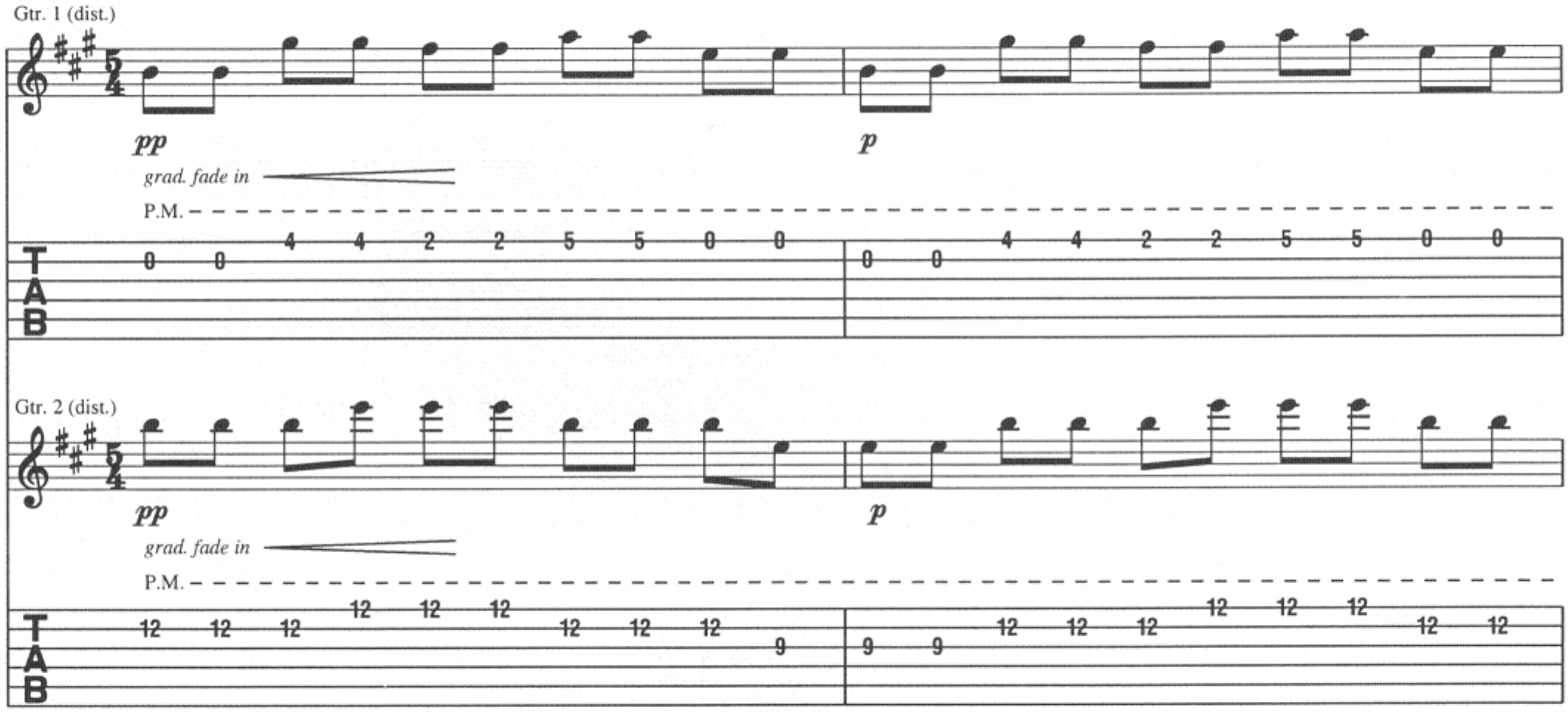
Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

Intro

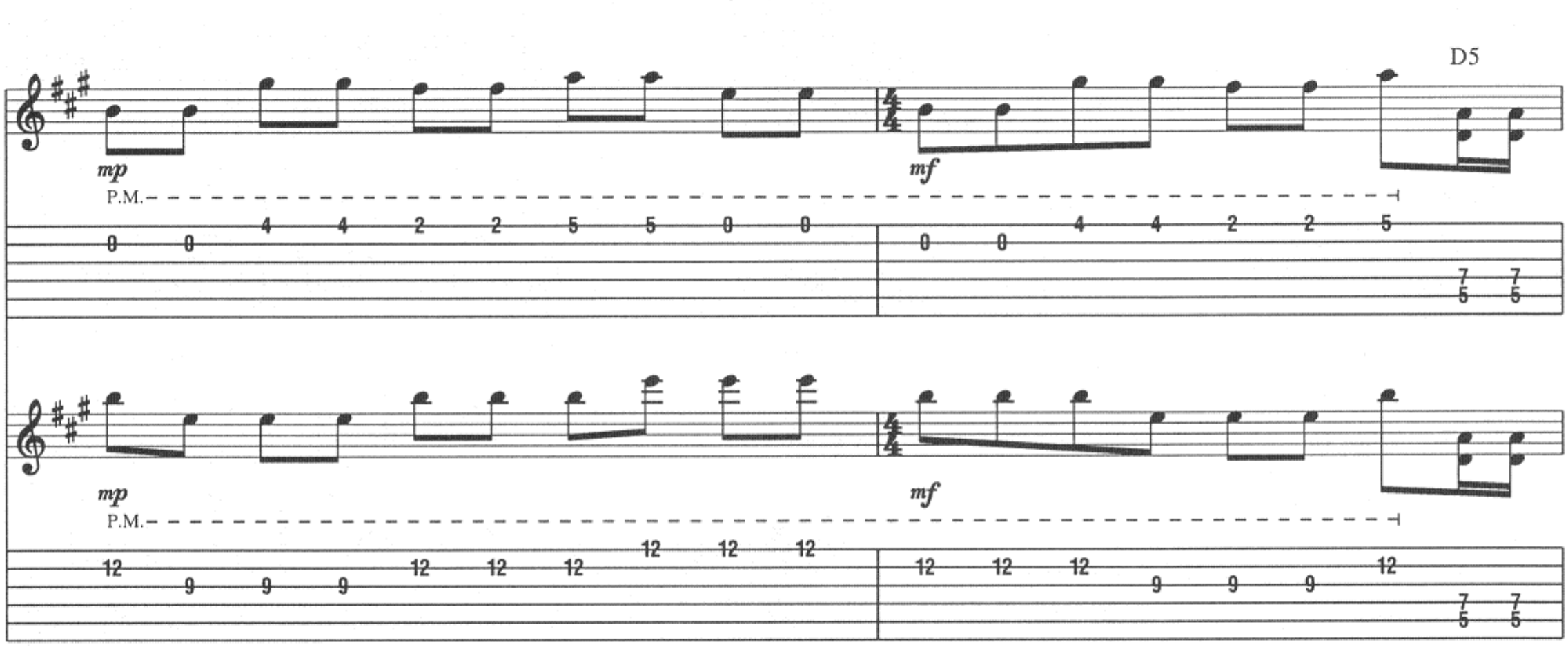
Moderate Rock ♩ = 112

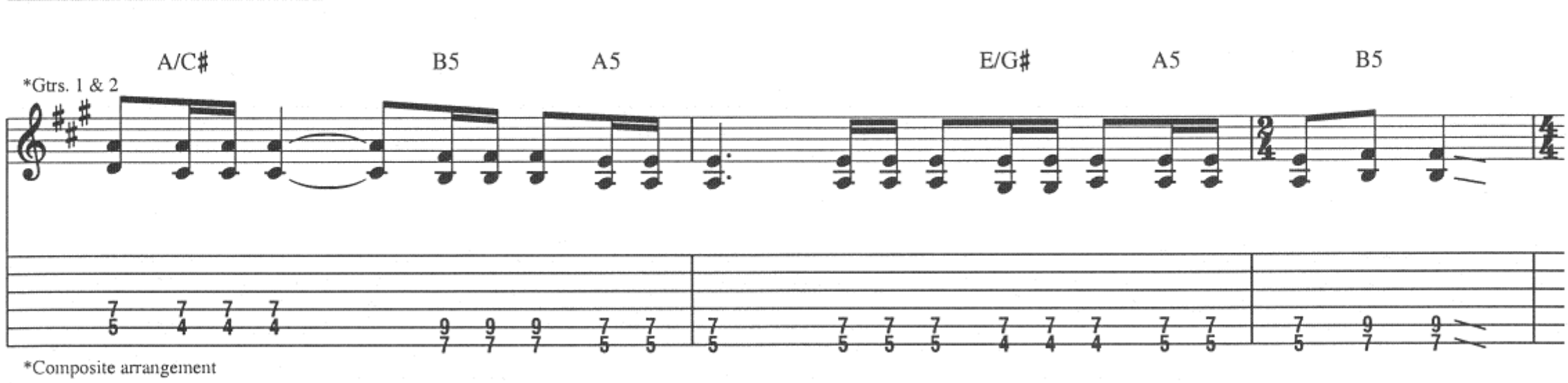
N.C.

Gtr. 1 (dist.)



Gtr. 2 (dist.)





*Composite arrangement

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N.C. A/C♯ N.C. D5 N.C. A5 N.C. A/C♯ N.C.

Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M.

1/4

D5 N.C. A5 C♯5 D5 D♯5 N.C. A/C♯ N.C. D5 N.C. A5 N.C.

End Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M.

1/4

Gtr. 1

A/C♯ N.C. D5 N.C. A5 N.C.

-1/2 -1/2

P.M. P.M. P.M. w/ bar w/ bar

-1/2 -1/2

-1 1/2

Gtr. 2

8va

-1/2 -1/2

P.M. P.M. P.M. w/ bar Harm. w/ bar

-1/2 -1/2

(5)

slack

Verse

N.C. A5 N.C.

1. Some things you do ___ real - ly make me mad I must con - fess. Uh!

Rhy. Fig. 2

Gtrs. 1 & 2

8va loco 8va loco

P.M. P.H. P.M. P.H. P.M.

1/4

pitch: G♯

E5 B5 A5 C♯5 N.C.

The way the street-light sil - hou-ettes your

8va loco 8va loco

P.H. P.M. P.H. P.M.

let ring

pitch: F♯

B

Gtr. 3 (clean)

Riff A

End Riff A

mf

let ring throughout

A5 N.C. E5 B5 A5 C♯5

things in - side your dress. Oh.

A

End Rhy. Fig. 2

8va loco

P.H. P.M. 1/4 let ring

Verse

1st & 3rd times, Gtrs. 1 & 2: w/ Rhy. Fig. 2
2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
3rd time, Gtr. 4: w/ Fill 3
Gtr. 3 tacet

N.C. A5 N.C.

wild child in the streets, I think I see you but I real - ly don't
2. You comb your hair, put on your shades, you look real cool. You're
3. *See additional lyrics*

Fill 3
Gtr. 4

8va

1

22

w/ bar

(22)

1st & 3rd times, Gtr. 3: w/ Riff A

E5 B5 A5 C♯5 N.C.

know. Who knows One mil - lion miles an hour, head-ed out
giving me the run - a - round make me feel like a fool. Got a lot of nerve to call me cheap,

1st & 3rd times, Gtr. 3: w/ Riff A

A5 E5 B5 A5 C♯5

to where the down boys go.
even though it's true. Now I don't care where we go tonight, take me a-long with you.

Pre-Chorus

2nd time, Gtr. 1: w/ Fill 2

To Coda

G5 Dsus4 D C5

1., 3. Whoa.

Can we re - wind to where we've been? Oh, I wish you'd take a look and

Gtrs. 1 & 2

-1/2

w/ bar

Harm.

-1/2

Chorus

2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 1

D5 E5 B5 A5 E5 B5 A5

see the shape I'm in. Where the down boys go, go! Where the down boys go, go!

Fill 2
Gtr. 1

8va

-1/2 -1/2 -1/2

Harm. w/ bar

-1/2 -1/2 -1/2

Rhy. Fill 1
Gtrs. 1 & 2

Gtr. 1: w/ Fill 1

C♯5 D5 D♯5 E5 B5 A5 C♯5 F♯5

Where the down boys go, yeah! I wan-na go where the

1., 3. 2.

B5 A5 B5 A5 D5 D5 A/C♯ B5 A5

down boys go, ba - by! down boys go, ba - by!

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 /34 times)

Gtr. 1 N.C. A/C♯

w/ bar
grad. dive

slack

Gtr. 2

P.M.

Harm.
w/ bar

Gtr. 4 (dist.)

8va *15ma* *8va*

P.H.

pitch: C D

Fill 1
Gtr. 1

8va

D5 N.C. A5 N.C. A/C♯ N.C. D5 A5 C♯5 D5 D♯5 N.C. A/C♯ N.C.

rake

w/ bar w/ bar

-1

D.S. al Coda

D5 N.C. A5 N.C. A/C♯ N.C. D5 C♯5 D5 D♯5

Gtrs. 1 & 2

8va

w/ bar Harm. w/ bar

-1

*Strike note while bar is still depressed.

slack -5

** Strike harmonic while bar is still depressed.

Coda

Chorus

D5 E5 B5 A5

see the shape I'm in. Where the down boys go, go.

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

E5 B5 A5 C♯5 D5 D♯5 E5 B5 A5

Where the down boys go. Whoa. Where the down boys

C♯5 F♯5 B5 A5 N.C.

go, yeah! I wan-na go where the down boys go. Where the

down boys go. A5 N.C. Where the down boys go.

8va loco 8va loco 8va loco

P.M. P.H. P.M. P.H. P.M. P.M. P.H. P.M.

1/4

pitch: G♯ A G♯

A5 C♯5 D5 D♯5

Where the down boys go.

8va loco 8va loco 8va loco

A.H. P.M. P.M. P.H. P.M. P.H. P.M.

1/4

pitch: C♯ G♯ C♯

Repeat 5 times & fade

Outro

Gtr. 2 tacet

C♯5 D5 D♯5 N.C.

Where they go!

8va loco

Gtr. 1

P.M. P.H. P.M. P.M.

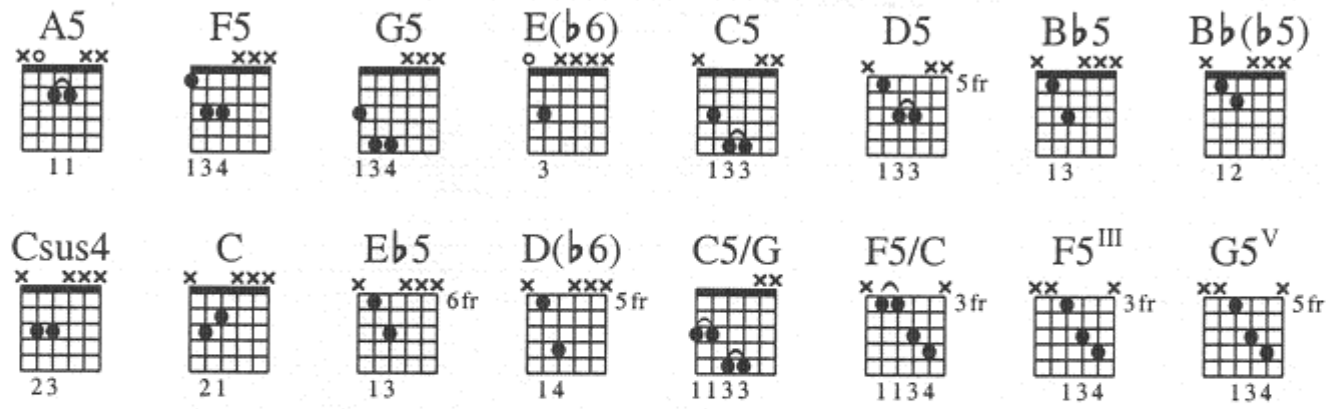
pitch: G♯

Additional Lyrics

3. Some things you do really make me made,
I must confess.
The way the streetlight silhouettes our things,
Inside your dress.
Oo, yeah.

Empire

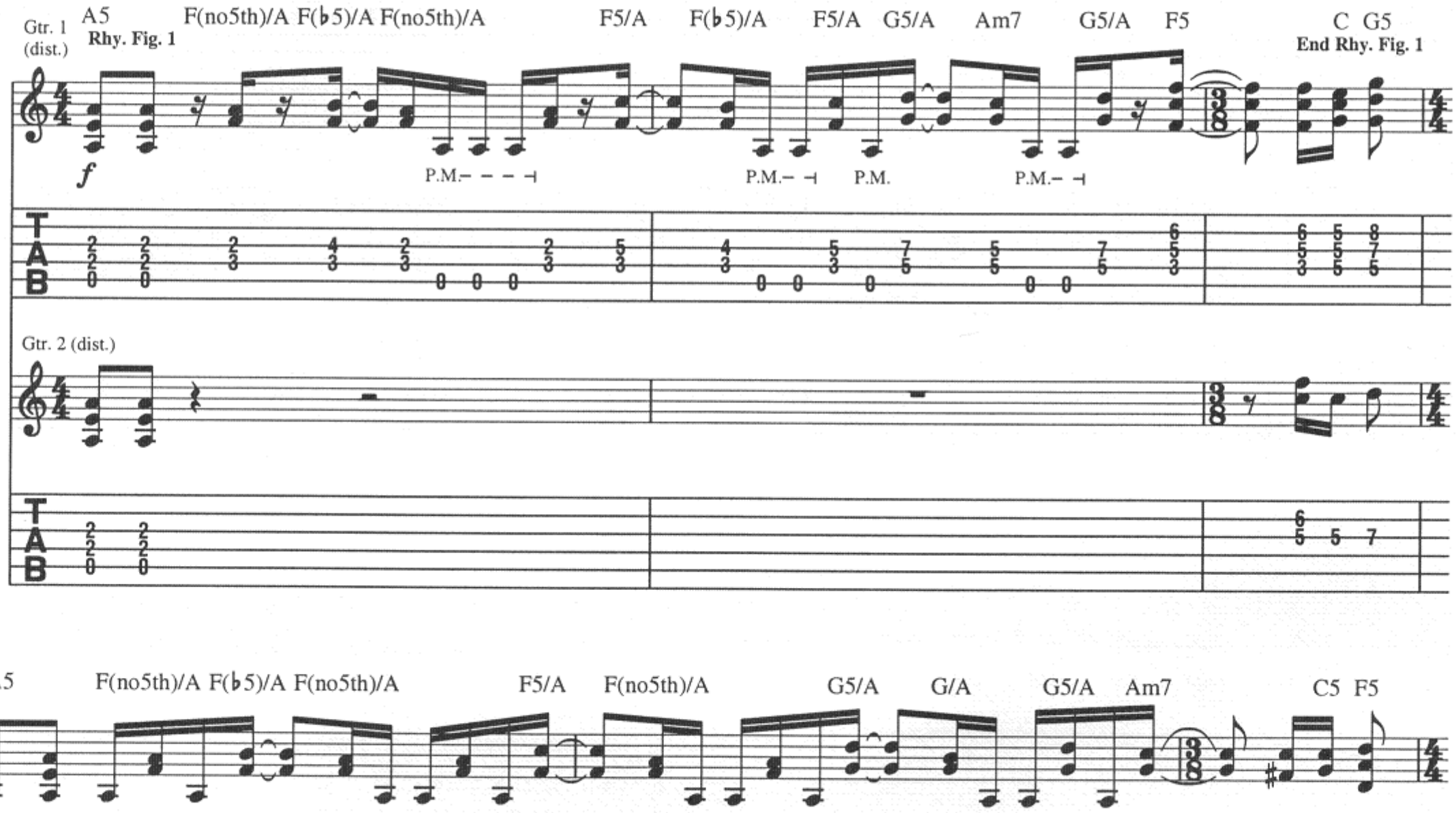
Words and Music by Geoff Tate and Michael Wilton

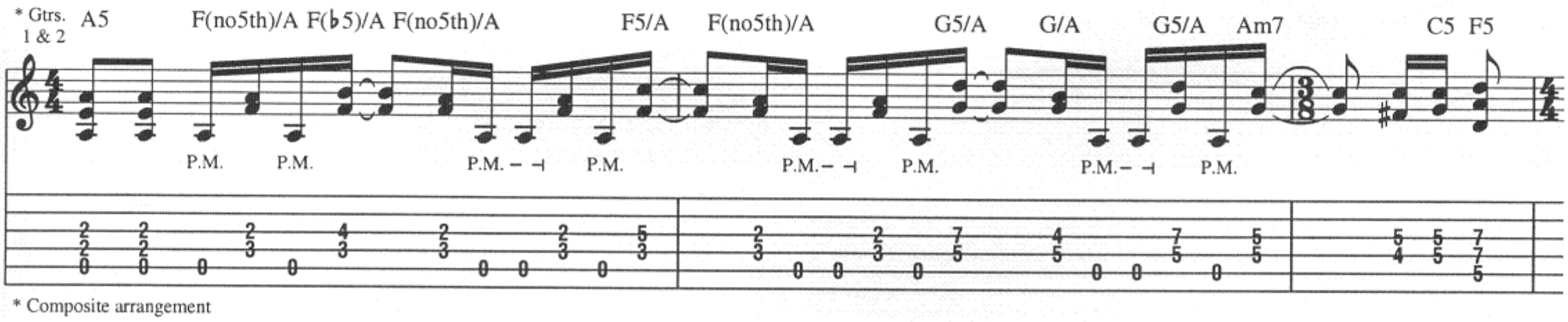


Intro

Moderately slow rock ♩ = 80

Next message, saved, Saturday at 9:24 P.M. "Sorry, I'm just...it's starting to hit me like a, um, um, two ton heavy thing."





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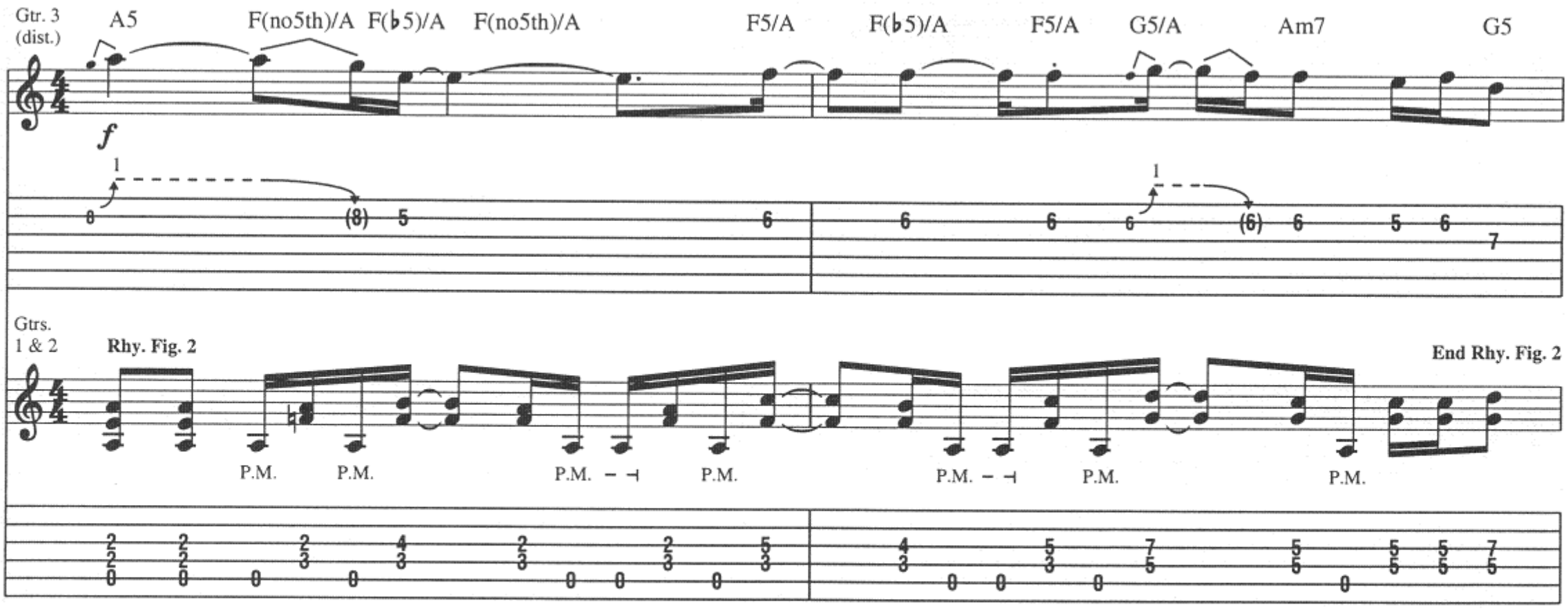

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A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(no5th)/A C5 G5 C5

Gtr. 4 (dist.)

f

1/2

Gtr. 3 (dist.) **Riff A** **End Riff A**

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M.

Verse

A5 G5 C5

1. Last night the word came down, ten dead in Chi - na - town.

(Gtr. 2 cont. in slashes)

Gtrs. 3 & 4 tacet

A5 G F5

3fr

Gtr. 2

In - no - cent, their on - ly crime _ was be - ing the wrong _ place ___ at the wrong time __

Gtr. 1

A5 G5 C5

(cont. in notation)

__ Too __ bad, peo - ple say, _____ what's wrong with the kids __ to - day? _____

Gtrs. 1 & 2

A5 G5 F5

I tell you right now they've got noth - in' to lose. __ They're build - ing em - pire.

Verse

A5

2. John - ny used to work af - ter school _

Rhy. Fig. 3

Gtr. 3

Gtrs. 1 & 2

divisi

fdbk.

G5 C5 A5

Gtr. 2

at the cin - e - ma show.

Got - ta hus - tle if he wants an ed - u - ca - tion,

Gtrs. 1 & 2

Gtr. 1

(Gtr. 2 cont. in slashes)

G

6

3fr

F5

A5

(cont. in notation)

yeah, he's got - ta long way to go.

Now he's out on the streets all day sell - ing

G5 C5 A5

crack to the peo - ple who pay.

Got an A - K - for - ty - sev - en for his best friend,

Gtrs. 1 & 2

Pre-Chorus

G5 F5 F5 D5 G5 D5

busi - ness the A - mer - i - can way.

East - side meets

End Rhy. Fig. 3

Rhy. Fig. 4

F5 D5 E5 C5 F5 D5 G5 D5

West - side ___ down - town. _ No time, __ the

Chorus

F5 D5 G5 F5 G5 A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A

walls fall, __ down. Can't you

(Down. _____

End Rhy. Fig. 4

P.M. P.M. P.M. – ⊣ P.M.

F(♭5)/A F5/A G5/A Am7 G5 A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A

Voc. Fig. 1

feel it com - ing?___ Can't you

Em - pire.)

End Voc. Fig. 1

P.M.– ⊣ P.M. P.M. P.M. P.M. P.M. – ⊣ P.M.

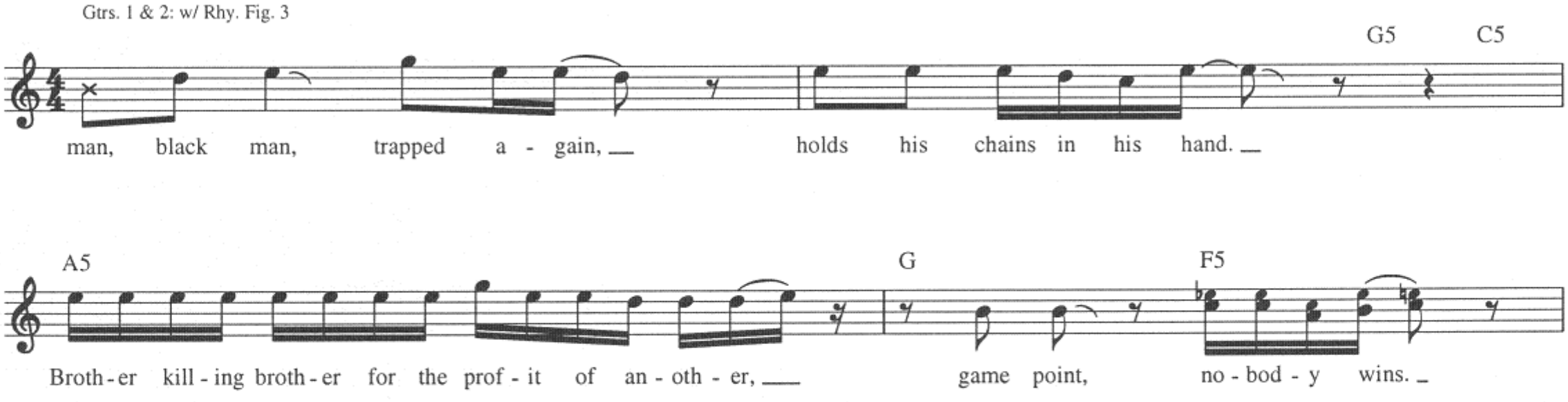
F(no5th)/A G5 G/A Am7 G5 D5 C5 A5

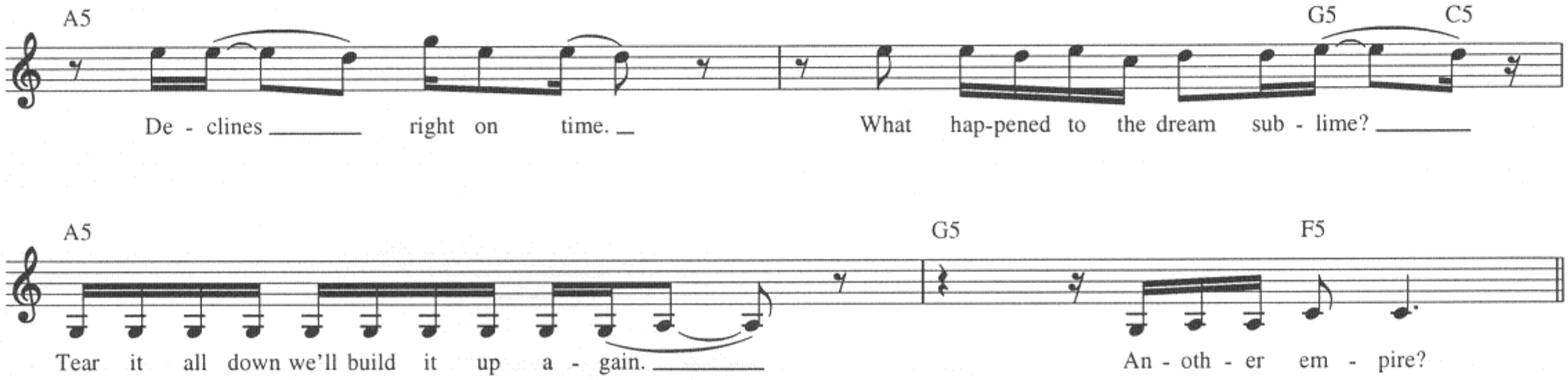
hear it call - ing? _ 3. Black man, black man, black man, black

P.M.– ⊣ P.M. P.M.

Verse

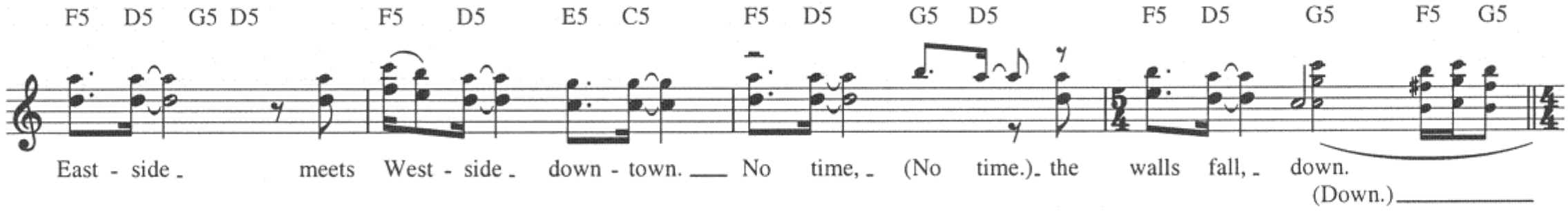
Gtrs. 1 & 2: w/ Rhy. Fig. 3





Pre-Chorus

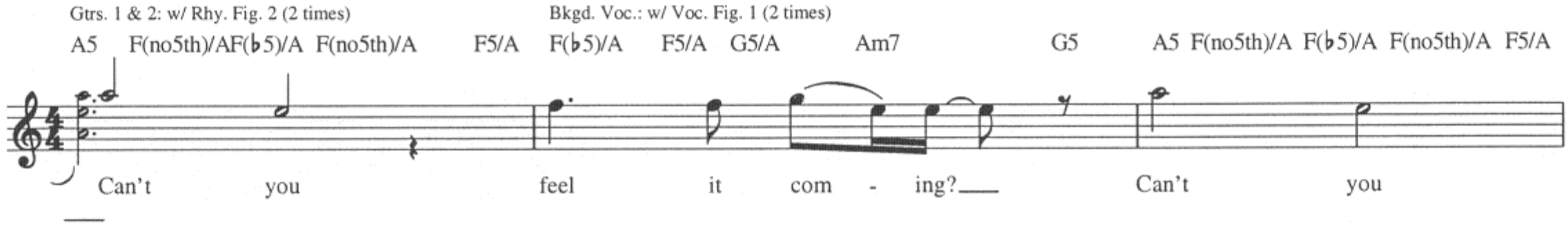
Gtrs. 1 & 2: w/ Rhy. Fig. 4



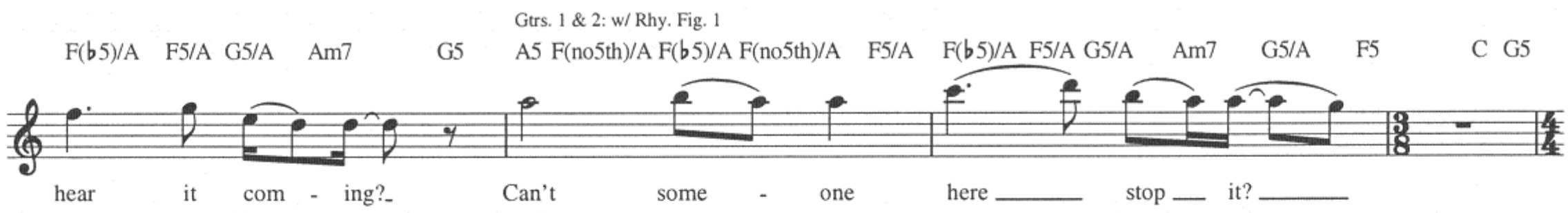
Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

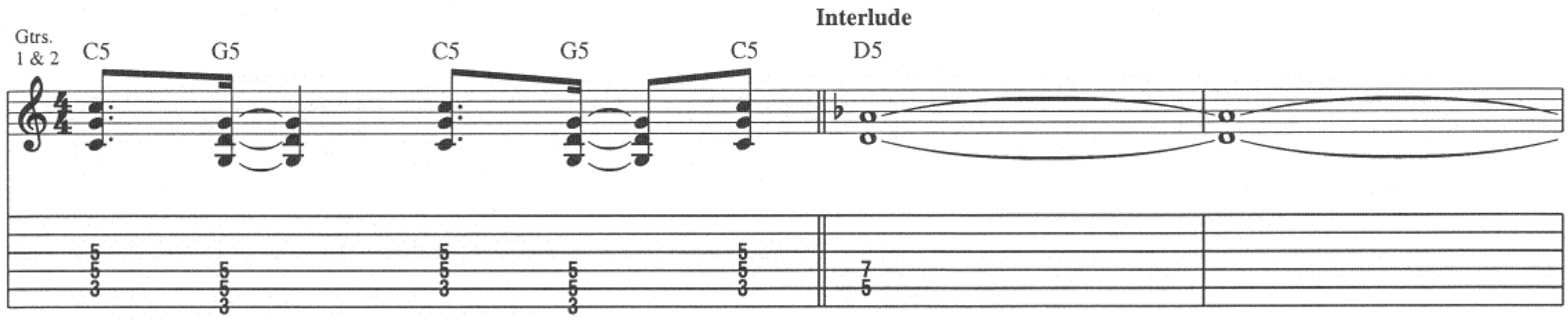
Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)



Gtrs. 1 & 2: w/ Rhy. Fig. 1



Interlude



Gtrs. 1 & 2 tacet

Dsus2 B♭/D D5 C/D Dm7 C/D D5 G5/D C Csus4

Gtr. 5 (clean) **Rhy. Fig. 5** **End Rhy. Fig. 5**

mf w/ delay & chorus

let ring throughout

Gtrs. 1 & 2

Gtr. 5: w/ Rhy. Fig. 5 (3 times)

Dsus2 B♭/D D5 C/D Dm7 C/D D5 G5/D C Csus4

Spoken: In fiscal year 1986 to '87 the local, state, and federal governments spent a combined total of 60.6 million dollars on law enforcement.

Gtr. 6 tacet

Dsus2 B♭/D D5 C/D Dm7 C/D D5 G5/D C Csus4

Federal law enforcement expenditures ranked last in absolute dollars and accounted for only 6 percent of all federal spending.

Gtr. 6 (clean)

mf

w/ delay

Dsus2 B♭/D D5 C/D Dm7 C/D

By way of comparison, the federal government spent 24 million more on space exploration,

Gtrs. 1 & 2

mf

P.M.

D5 G5/D C Csus4

and 43 times more on national defense and international relations than on law enforcement.

P.M. *f* (cont. in slashes)

Guitar Solo

A5 G5 F5 E(♭6) C5

Gtrs. 1 & 2

8va

Gtr. 3

f

A5 G5 D5 C5 G5 C5

loco

B♭5 B♭(♭5) B♭5 B♭(♭5) B♭5

Gtr. 2: w/ Fill 1

Csus4 C G5

Gtr. 1

Fill 1
Gtr. 2

B♭5 B♭(♭5) B♭5 B♭(♭5) B♭5 E♭5 D(♭6) C5/G

Gtrs. 1 & 2

E♭5 D(♭6) C5/G E♭5 D(♭6) C5/G

8va

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)

* Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)

Gtr. 3 tacet

E♭5 D(♭6) F5/C F5 III G5 V A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(♭5)/A F5/A G5/A Am7 G5

Voc. Fig. 2

Can't you feel it com - ing? (Em -

loco

w/ bar

* w/ delay

Bkgd. Voc.: w/ Voc. Fig. 2 (2 1/2 times)

A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(♭5)/A F5/A G5/A Am7 G5 A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A

End Voc. Fig. 2

Can't you hear it com - ing? Can't you

pire.)

F(♭5)/A F5/A G5/A Am7 G5 A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(♭5)/A F5/A G5/A Am7 G5

feel it com - ing? Can't you hear it com - ing?

Gtr. 3

Outro

Bkgd. Voc.: w/ Voc. Fig. 2 (last meas.)
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)
Gtr. 3: w/ Riff A (2 times)

A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(♭5)/A F5/A G5/A Am7 G5 A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(♭5)/A F5/A G5/A Am7 G5

Can't you feel it com-ing? _ Can't you hear it com-ing? _

A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(♭5)/A F5/A G5/A Am7 G5

Can't you feel it com - ing? __

Gtr. 4

8va

8 8 10 8 10 10 8 10 12 12 10 12 13 13 12 13 15

Gtr. 3

10 10 9 10 7 7 10 7 8 8 10 8 10 10 8 10 12

A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(♭5)/A F5/A G5/A Am7 A5

Gtrs. 1 & 2

Can't some - one here _____ stop _ it? _____

8va

1/2 1/2 1/2

(15) 15 13 15 17 17 15 17 19 19 17 19 19 19 19 19 (19) 17 17

8va loco

1 1 1

(12) 12 10 12 13 13 12 13 15 15 13 15 15 15 15 15 (15) 12 12

Eye of the Tiger

Theme from ROCKY III

Words and Music by Frank Sullivan and Jim Peterik

Intro

Moderately ♩ = 108

band tacet

N.C.(C5)

Gtr. 1 (clean)

Riff A

mf

P.M.

band enters

Gtr. 1: w/ Riff A, 4 1/2 times

* C5 B♭5 C5 B♭5 C5 G5 A♭5

End Riff A **Rhy. Fig. 1**

Gtr. 2 (dist.)

f

P.M.

* Chord symbols reflect overall tonality.

End Rhy. Fig. 1

C5 B♭5 C5 B♭5 C5 G5 A♭5

C5 Cm7 B♭/C Cm7 B♭/C Cm7 C5 G5 A♭5

C5

Rhy. Fig. 1A

Cm7 B♭/C Cm7 B♭/C Cm7 C5 G5 A♭5

End Rhy. Fig. 1A

C5

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Verse

Gtr. 2 tacet

Gtr. 1: w/ Riff A, 2 times

Cm Ab/C Bb/C Cm

1. Ris - in' up, back on the street, did my time, took my chanc - es.

Ab/C Bb/C Cm

Went the dis - tance, now I'm back on my feet, just a man and his will to sur - vive.

Verse

Gtr. 1: w/ Riff A, 2 times, 1st time
Gtr. 1 tacet, 2nd time

Cm Ab Bb Cm

2. So man - y times it hap - pens too fast, you change your pas - sion for glo - ry.
4. Ris - in' up, straight to the top, had guts, got the glo - ry.

Gtr. 1: w/ Riff A, 2nd time

Ab Bb Cm Bb Cm7

Don't lose your grip on the dreams of the past, you must fight just to keep them a - live.
Went the dis - tance, now I'm not gon - na stop, just a man and his will to sur vive.

It's the

Chorus

Fm Bbsus4 Bb Fm

eye of the ti - ger, it's the thrill of the fight, ris - ing up to the chal-lenge of our

Gtr. 2

Rhy. Fig. 2

C5 Bb5 Fm Bbsus4 Bb

ri - val. And the last known sur - vi - vor stalks his prey in the night, and he's

To Coda

Fm C/E Fm Gm Fm Gm A♭

Gtr. 1: w/ Riff A, 1st 2 meas.
N.C.(C5)

watch - in' us all in the eye of the ti - ger.

End Rhy. Fig. 2

Verse

Gtr. 1: w/ Riff A, 2 times

Cm A♭/C B♭/C Cm

3. Face to face out in the heat, hang-in' tough, stay - in' hun - gry.

Gtr. 2

Gtr. 3 (dist.)
divisi ***mf***

* Gtr. 3 to right of slashes

A♭ B♭ Cm B♭ Cm7

They stack the odds, still we take to the street for the kill with the skill to sur-vive. It's the

Chorus

Gtr. 2: w/ Rhy. Fig. 2
Gtrs. 1 & 3 tacet

Fm B♭sus4 B♭ Fm

eye of the ti - ger, it's the thrill of the fight, ris - ing up to the chal-lenge of our

C5 B♭5 Fm B♭sus4 B♭

ri - val. And ___ the last known sur - vi - vor stalks his prey in the night, and ___ he's

Fm C/E Fm Gm Fm Gm A♭

Gtr. 1: w/ Riff A
N.C.(C5)

D.S. al Coda

watch- in' us all in the eye of the ti - ger.

Coda

Gtr. 1: w/ Riff A, 1st 2 meas.
N.C.(C5)

A♭

eye ___ of the ti - ger.

Gtr. 2

6

5 5 5 5 5 5 5
6 6 6 6 6 6 6
6 6 6 6 6 6 6
4 4 4 4 4 4 4

Outro

Gtr. 1: w/ Riff A, till fade
Gtr. 2: w/ Rhy. Fig. 1, 2 times

C5 B♭5 C5 B♭5 C5 G5 A♭5 C5 B♭5 C5

The eye of the ti - ger.

B♭5 C5 G5 A♭5

Gtr. 2: w/ Rhy. Fig. 1A, till fade

C5 Cm7 B♭/C Cm7 B♭/C Cm7

The eye of the ti - ger. ___

Begin Fade

C5 G5 A♭5 C5 Cm7 B♭/C Cm7 B♭/C Cm7 C5 G5 A♭5

The eye of the ti - ger. ___

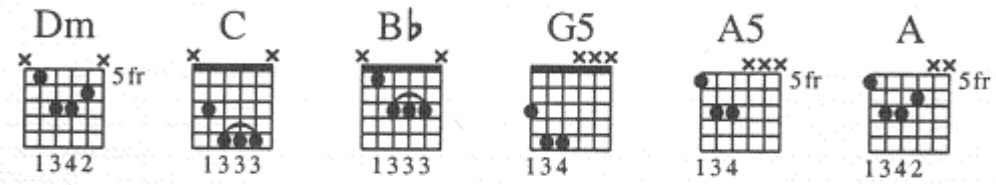
Fade Out

C5 Cm7 B♭/C Cm7 7

The eye of the ti - ger. ___

Fight the Good Fight

Words and Music by Mike Levine, Gil Moore and Rik Emmett



Intro

Moderate Rock ♩ = 96

*Dm(add9)

** Gtr. 2

Dm

C

mf

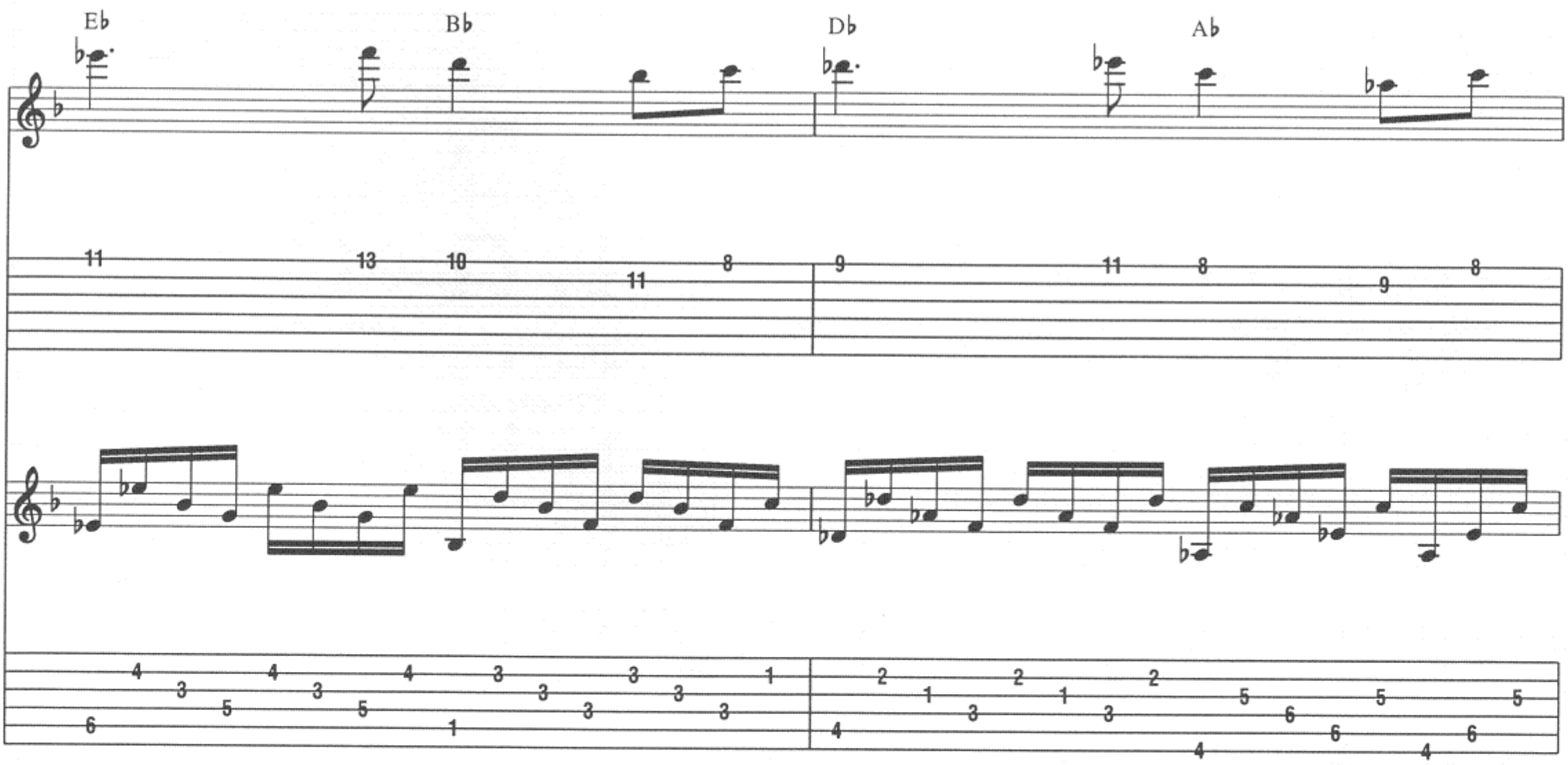
Gtr. 1 (nylon-str.)

mp

let ring throughout

* Chord symbols reflect basic harmony.

** Synth. arr. for gtr.



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1.

2.

Gm Csus2 Gm Csus2

rit.

rit.

Gtrs. 1 & 2 tacet

* Gtr. 3 (elec.)

Dm C G5

Rhy. Fig. 1

mf

w/ clean tone

Gtr. 4 (elec.)

mf

w/ clean tone

* Two gtrs. arr. for one.

Dm Cadd9 G5 G

End Rhy. Fig. 1

Gtr. 3: w/ Rhy. Fig. 1

Gtr. 4

Dm C G5

Dm Cadd9 G5 G

Verse

Gtr. 3: w/ Rhy. Fig. 1

Dm C G5

1. Days grow short - er and the nights are get - tin' long,

Rhy. Fig. 2

* P.M. P.M. P.M. P.M.

* slight P.M. throughout

Dm Cadd9 G5 G

feels like we're run - ning out of time.

End Rhy. Fig. 2

P.M. P.M. P.M.

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 2 (1st 3 meas.)

Dm C G5

Ev - 'ry day it seems much hard - er tell - in' right from wrong,

Dm Cadd9 G5 B♭add9

you've got to read be - tween the lines. Don't get dis - cour-aged,

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 3

Gtrs. 3 & 4

Cadd9 B♭add9 Cadd9

don't be a - fraid, you can make it through an - oth - er day,

B♭add9 Cadd9

make it worth the price we pay.

End Rhy. Fig. 3

Verse

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 2 (1 3/4 times)

Dm C G5

2. The good book says it's bet - ter to give than to re - ceive,

Dm Cadd9 G5 G Dm C

I do my best to do my part. Noth-in' in my pock - ets, I got

Gtrs. 3 & 4: w/ Rhy. Fill 1

G5 Dm Cadd9 G5

noth - in' up my sleeve, I keep my mag - ic in my heart.

Interlude

Gtrs. 3 & 4: w/ Rhy. Fig. 3

B♭add9 Cadd9 B♭add9

Keep up your spir - it, keep up your faith, ba - by, I am count - ing on

Cadd9 B♭add9 Cadd9

you, ____ you ___ know what you've got to do. ____

Chorus

D5 A5 B♭5 C5 G5 F5

Fight the good ___ fight ev - 'ry mo - ment,

Gtrs. 3 & 4 **Rhy. Fig. 4**

f

w/ dist.

D5 B♭5 C5 G5 F5

ev - 'ry min - ute, ev - 'ry ____ day. ____

End Rhy. Fig. 4

D5 A5 B♭5 C5 G5 C5 B♭5

Fight the good _ fight ev - 'ry mo - ment it's your _ on - ly way. ____

B♭sus2 Csus2 Gtrs. 3 & 4 tacet Dm Em/D

Gtr. 5 (acous.) Riff A

mf

* w/ octaver

Gtrs. 3 & 4

* Set for one octave above

F/D Em/D Dm Em/D F/D Em/D

Gtr. 5 End Riff A

Bridge

Gtr. 5: w/ Riff A (2 1/2 times)

Dm Em/D F/D Em/D Dm Em/D

All your life you've been wait - ing for your_ chance, where you fit in to the plan._

F/D Em/D Dm Em/D F/D G/D

But you're the mas - ter of ___ your own ___ des - ti - ny, ___ so

Gtr. 5

B♭ C

give and take the best ___ that ___ you ___ can. ___

Gtr. 5 tacet

C5 D5 Dm C Dm B♭5 C5

Gtrs. 3 & 4 **Rhy. Fig. 5** End Rhy. Fig. 5

Guitar Solo

Gtrs. 3 & 4: w/ Rhy. Fig. 5

C5 D5 Dm C Dm B♭5 C5 Dm C Dm C B♭ C

Rhy. Fig. 6

Gtr. 6 (elec.)

f w/ dist. grad. release

1 1/2 1/2

steady gliss.

Dm C Dm C B♭ C

G5 A5 A

End Rhy. Fig. 6

w/ bar

Gtrs. 3 & 4: w/ Rhy. Fig. 6 (2 times)

Dm C Dm C B♭ C

let ring

Dm C Dm C B♭ C

slight P.M.

G5 A5 A Dm C Dm C

B♭ C Dm C Dm C

8va

B♭ C G A5 A

8va

Dm Dsus4 Dm C Csus4 C G B♭ C5 D5 E5 F5 G5

Gtr. 6

loco

Gtr. 6 tacet

Gtrs. 3 & 4

Verse

Dm Cadd9 G/B G5

3. You think that now your mon - ey can buy your - self __ some _ days,

Gtr. 6

Gtr. 3

Gtr. 4

Dm C G5 Dm C

you'd bet-ter think some-thing else ____ in - stead. ____ You're so a - fraid of be - in'

Gtr. 3

Gtr. 4

G5 Dm C G5

hon - est with your - self, ____ You bet-ter take a look in - side ____ your head. ____

Interlude

* Gtrs. 3 & 4: w/ Rhy. Fig. 3 (1st 5 meas.)

B♭add9 Cadd9

Noth - in' ____ is eas - y, noth - in' good is free but if

* w/ clean tone

B♭add9 Cadd9 B♭add9

I can tell you where to start, ____ take a look in - side your

Cadd9 B♭add9 Cadd9

heart. There's a danc - er in your heart.

Gtrs. 3 & 4

Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (1 3/4 times)

D5 A5 B♭5 C5 G5 F5 D5 B♭5

Fight the good fight ev - 'ry mo - ment, ev - 'ry min-ute, ev - 'ry

C5 G5 F5 D5 B♭5 C5 G5 F5

day, fight the good fight ev - 'ry mo - ment,

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (1 3/4 times)

D5 B♭5 C5 B♭5 C5 D5 B♭5

make it worth the price we pay. At ev-'ry mo - ment of your

Gtrs. 3 & 4 **Rhy. Fill 2** **End Rhy. Fill 2**

C5 G5 F5 D5 B♭5 C5 G5 F5

life time, ev - 'ry min - ute ev - 'ry day.

D5 B♭5 C5 G5 F5 D5 B♭5 C5 B♭5 C5

Fight the good fight ev - 'ry mo - ment, make it worth the price we pay.

* Gtrs. 3 & 4: w/ Rhy. Fill 2

* Omit slide on ⑥ str.

Outro

Dm Dsus4 Dm C Csus4 C E♭ E♭sus4 E♭ B♭ B♭6 B♭

Yeah!

Gtr. 4 **Riff B**

10 8 8 10 11 (11) 6 6 8

Gtr. 3 **Rhy. Fig. 7**

w/ clean tone

D♭ D♭add9 D♭ A♭ A♭add9 A♭ Gm C **End Riff B**

9 (9) 4 3 6 5 8 10 10 12

End Rhy. Fig. 7

Gtrs. 3 & 4: w/ Rhy. Fig. 7 & Riff B (till fade)

Dm Dsus4 Dm C Csus4 C E♭ E♭sus4 E♭ B♭ B♭6 B♭

Gtr. 6

13 13 (13) 12 13 13 10 11 11 11 13 11 10 11 11 8

D♭ D♭add9 D♭ A♭ A♭sus4 A♭ Gm C

Repeat and fade

9 9 11 9 11 9 8 9 9 8 11 10 13 12 10 13 11 10 11 10 12 10

Flying High Again

Words and Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

Tune down:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Intro

Bright Rock ♩ = 132

A5 D5 G5 D5

Oh no, ___ oh no. ___ Here we go, ___ here we

3

(w/Slap - back echo)

C5 G5 A5 G5

go ___ now. Oh no, ___ oh no. ___

P.M.

Verse

D5 A5

Here we go ___ now. 1. Got a cra - zy feel - ing I ___ don't

Fdbk.
(15ma)

1/4

Fdbk.
pitch: F#

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G5 D5 C5 G5

un - der - stand, got - ta get a - way from here. Feel -

P.M.

A5 G5 D5

ing like I should- a kept my feet on the ground, wait- ing for the sun to ap- pear.

1/4

C5 A5

Ma- ma's gon - na wor - ry. I been a bad,

P.M. P.M. P.M. P.M.

G5 D5 C5 A5

bad boy. No use say - ing sor - ry,

1/4

P.M.

G5 D5 C5

it's some - thing that I _____ en - joy. _____ If

P.M. P.M.

Pre-chorus

F#m D5

you could be in - side of me _____

P.M.

F#m D

you'd _ see, you'd see what I had

seen. _ Fly - ing high __ a - gain, ____

Chorus

A5

Harm. (slight P.M.) Harm.

D/A G5 D C5 G5

al - right!

P.M.

A5 D/A G5 D5

Harm.
(8va)

P.M.

Harm.

Verse

A5

2. I _____ can see through moun-tains; watch me

6

tr

tr

D/A G5 D5 C5 G5

dis - ap - pear. __ I _____ can e - ven touch the sky. ____ Swal -

A5 D/A G5 D5

- low - ing col - ors of the sound I hear, _ am ____ I just a cra - zy guy? _

pick slide

___ You bet! ____ Ma - ma's gon - na wor - ry.

C5 A5

rake

P.M. P.M.

I ____ been a bad, ____ bad boy. __

G5 D C5

P.H. (15ma) P.H. (8va) P.H. 1/4

No use say - ing sor - ry. It's some - thing that I ____

A5

Pre-chorus

G5 D C5 F#m

_ en - joy. _____ If you could be in - side my

D5 F#m

head _____ you'd _ see that

D

black and white is red. _____ Fly - ing high __ a - gain. _

Harm. Harm.

Chorus

A5 C5 D5 G5 C5 A5 C5 D5

_ Fly - ing high __ a - gain. ____

G5 C5 A5 C5 D5 G5 C5

Fly - ing high __ a - gain. ____ Fly - ing high __ a - gain. _

Guitar Solo

A5 C5 D5 F#m

Come on and join me.

8va

full full full full

8va

D

8va loco

F#m

P.M.

8va

D

A

8va

F

D

8va

B♭

E

8va

C

A

loco

C' -mon,

Chorus

F A5 C5 D5 G5 C5

ev - 'ry - bod - y clap your hands! Fly- ing high _ a - gain. _

A5 (C5) D5 G5 C5 A5 C5 D5 G5 C5

— Fly-ing high _ a - gain. __ Fly-ing high _ a-gain. _

Interlude

A5 C5 D5 A5

— Come on and join me. Oh no, _

G5 D5 A5

__ oh no. __ Here we go ___ now. Oh no, _

steady gliss. *pick slide*

P.M. P.M. P.M.

D/A G5 D5 C5 G5

__ oh no. ___ Here we go ____ now.

P.M.

Verse

A5 G5 D5

3. Dad - dy thinks I'm la - zy, he don't un - der - stand. _____ Nev - er saw in - side my ___ head. _

1/4 1/4

P.M. P.M.

A5 D/F# G5

__ Peo - ple think I'm cra - zy, but I'm in de - mand. _____

P.M.

D5 C5 A5

Nev - er heard a word I said. ___ Ma- ma's gon - na wor - ry.

P.M. P.M.

G5 D C5

I ____ been a bad, ____ bad boy. _

P.M. ----------

1/4 1/4

A5 G5 D5

No use say - ing sor - ry, it's some-thing that I ____ en - joy. _

P.M. ---------- P.M. ----------

Chorus

C5 A5 C5 D5 G5 C5

__ Fly - ing high __ a - gain. ____ Fly - ing high __ a - gain. __

A5 C5 D5 G5 C5 A5 C5 D5

__ Fly - ing high __ a - gain. ____

1/4

G5 C5 A5 C5 D5

Fly - ing high __ a - gain. ____ *Ev - ry - bod - y clap your hands.*

long slide

Outro

A5 C5 D5 A5 C5 D5

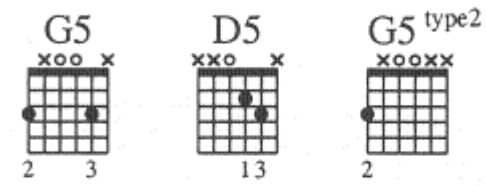
A5 C5 D5 A5 C5 D5

A5

C' - mon and join me. _____

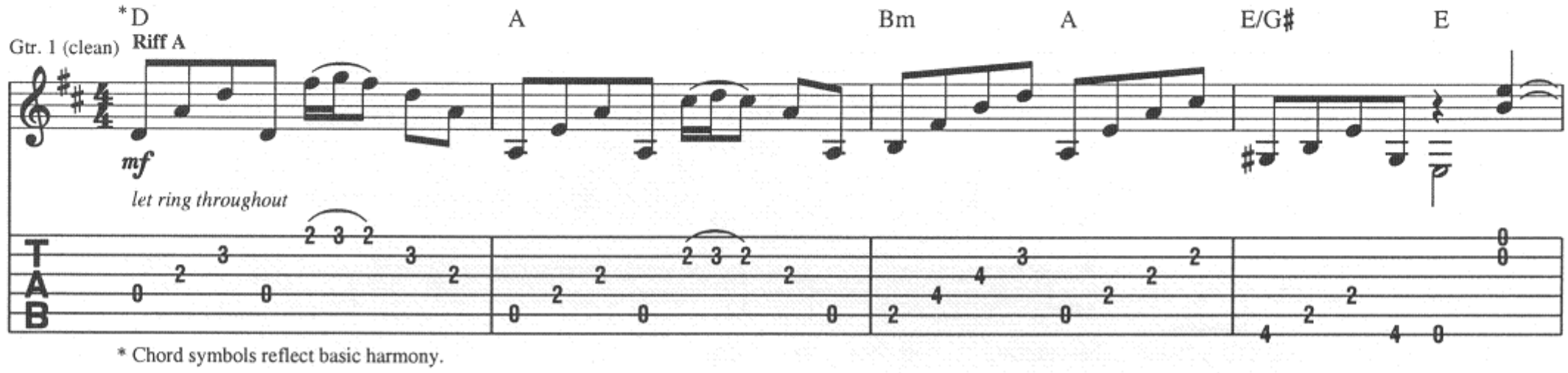
Gettin' Better

Words and Music by Jeffrey Keith and Frank Hannon

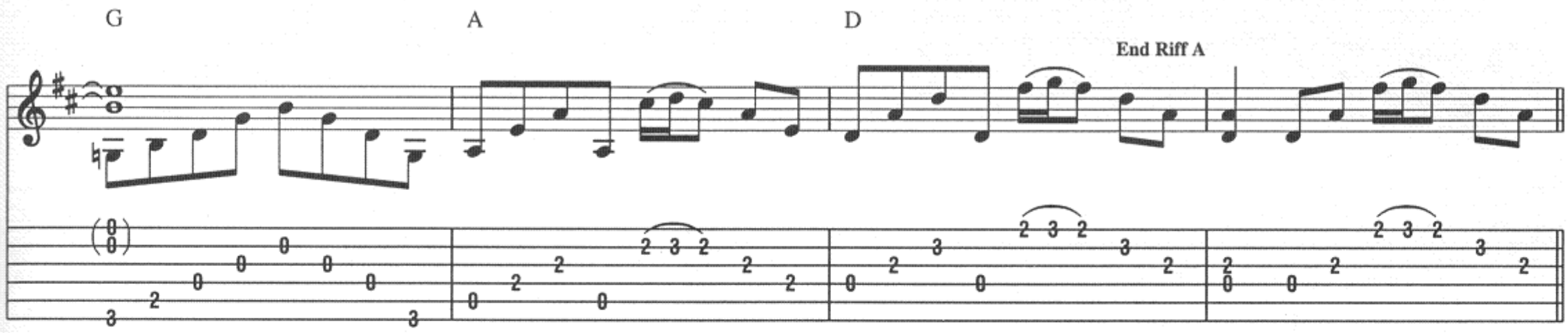


Intro

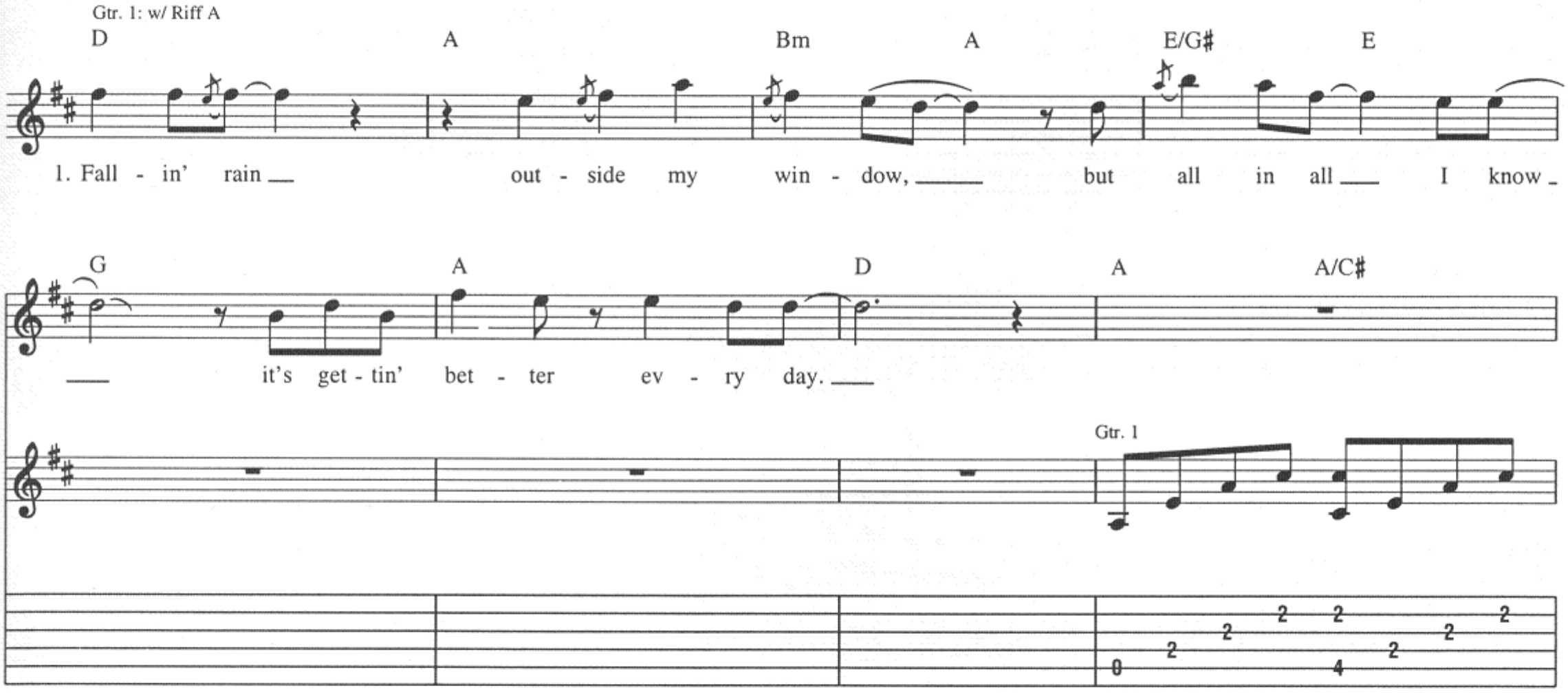
Moderately ♩ = 106

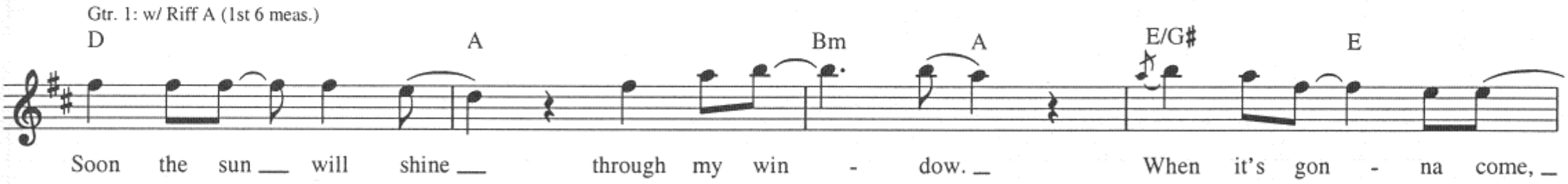


* Chord symbols reflect basic harmony.



Verse





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G A Bm Bm/A

you know I real - ly could - n't say. Ah, but I

Gtr. 1

G A D

rit.

know it's get-tin' bet-ter ev - ry day.

Gtr. 1

rit.

Gtr. 2 (slight dist.)

mp w/ slide *rit.*

steady gliss.

Interlude

Moderate Rock ♩ = 130

Gtrs. 1 & 2 tacet

A5 G5 D5 A5 G5 D5 A5 G5 D5 A5

Gtr. 1

f w/ dist.

(cont. in notation)

Oh, it's get-tin' bet-ter now ev - 'ry day.

Gtr. 3 (dist.)

f

* Gtrs. 1 & 3

* Composite arrangement

A5 G5 D5 A5 G5 D5 A5 G5 D5 A5

Yeah, yeah, yeah, ____ yeah. 2. I'm a

Rhy. Fig. 1 End Rhy. Fig. 1

Verse

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1 3/4 times)

A5 G5 D5 A5 G5 D5 A5 G5 D5 A5

hard - work - in' man ___ do - in' all ____ that I can, try - in' to make ___ ends ___ meet.
change in the scene, ___ if you know ____ what I mean. Good things are com - in' my ____ way. ___

G5 D5 A5 G5 D5

___ Just a mak - in' my way ___ through this jun - gle to - day, it's
___ Now I'm liv - in' my life ___ and I'm do - in' it right.

Chorus

A5 G5 D5 A5 G5 D5 B5 A5

get - tin' the best ___ of ___ me. ___
Sun - shine in e - ve - ry day. ___

{But I know ___ it's / I can feel ____ it.} get - tin' bet - ter,

Gtrs. 1 & 3 Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (2 times)

G5 D5 B5 A5 G5 D5 B5 A5

and a change ___ is gon - na come my way. ___

{Yes I know ___ it's / Yes I feel ___ it.} get - tin' bet - ter,

1.

Gtrs. 1 & 3: w/ Rhy. Fill 1 Gtrs. 1 & 3: w/ Rhy. Fig. 1

G5 D5 A5 G5 D5 A5 A5 G5 D5 A5 G5 D5 A5

bet - ter ev - 'ry day. ____ Oh, ho, yeah.

2.

Gtrs. 1 & 3: w/ Rhy. Fill 1

G5 D5

2. Been a bet - ter ev - 'ry day. ___

Rhy. Fill 1
Gtrs. 1 & 3

Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (2 times)

A5 G5 D5 A5 G5 D5 A5 G5 D5 A5

yeah, yeah.

Gtr. 4 (dist.)

f

P.H. P.M.

P.M.

pitch: C#

G5 D5 A5

G5 D5 A5 G5 D5 A5

8va

Outro-Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (3 times)

G5 D5 B5 A5 G5 D5 B5 A5

Now it's on - ly get - tin' bet - ter, and a change has fi - n'lly come my way.

loco

Gtr. 4

Gtr. 5 (dist.)

f

G5 D5 B5 A5 G5type2 B

7fr

Gtrs. 1 & 3

Yes, it's all been so much bet - ter, oh, get-tin' bet-ter ev-'ry day,

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1 1/2 times)
Gtrs. 4 & 5 tacet

A5 G5 D5 A5 G5 D5 A5 G5 D5 A5

yeah. Ah yeah, yeah, yeah, yeah. Get - tin' bet - ter.

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1st 2 meas.) (4 times)

G5 D5 A5 G5 D5 A5 G5 D5 A5 G5 D5

Oh, ev - 'ry day. I feel it get - tin' bet -

A5 G5 D5 A5 G5 D5 A5 G5 D5 A5 G5 D5

ter. It's get - tin' bet - ter. Ah, get - tin' bet -

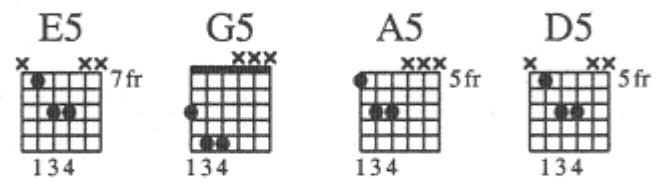
A5 G5 D5 A5 G5 D5 A5 G5 D5 A5

ter. I'm get - tin' bet - ter.

Gtrs. 1 & 3

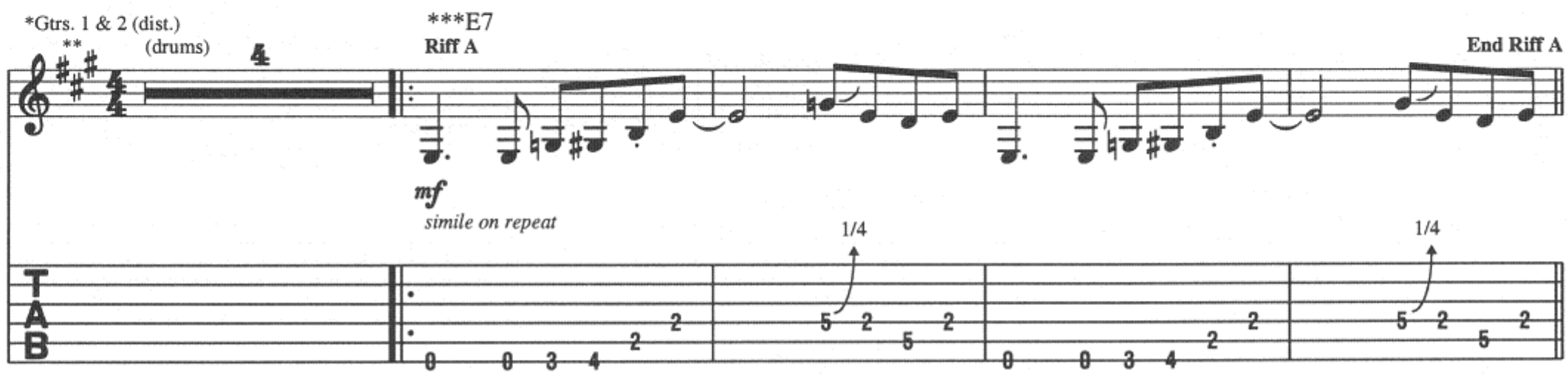
Hair of the Dog

Words and Music by Dan McCafferty, Darrell Sweet, Pete Agnew and Manuel Charlton



Intro

Moderate Rock ♩ = 128



*composite arrangement

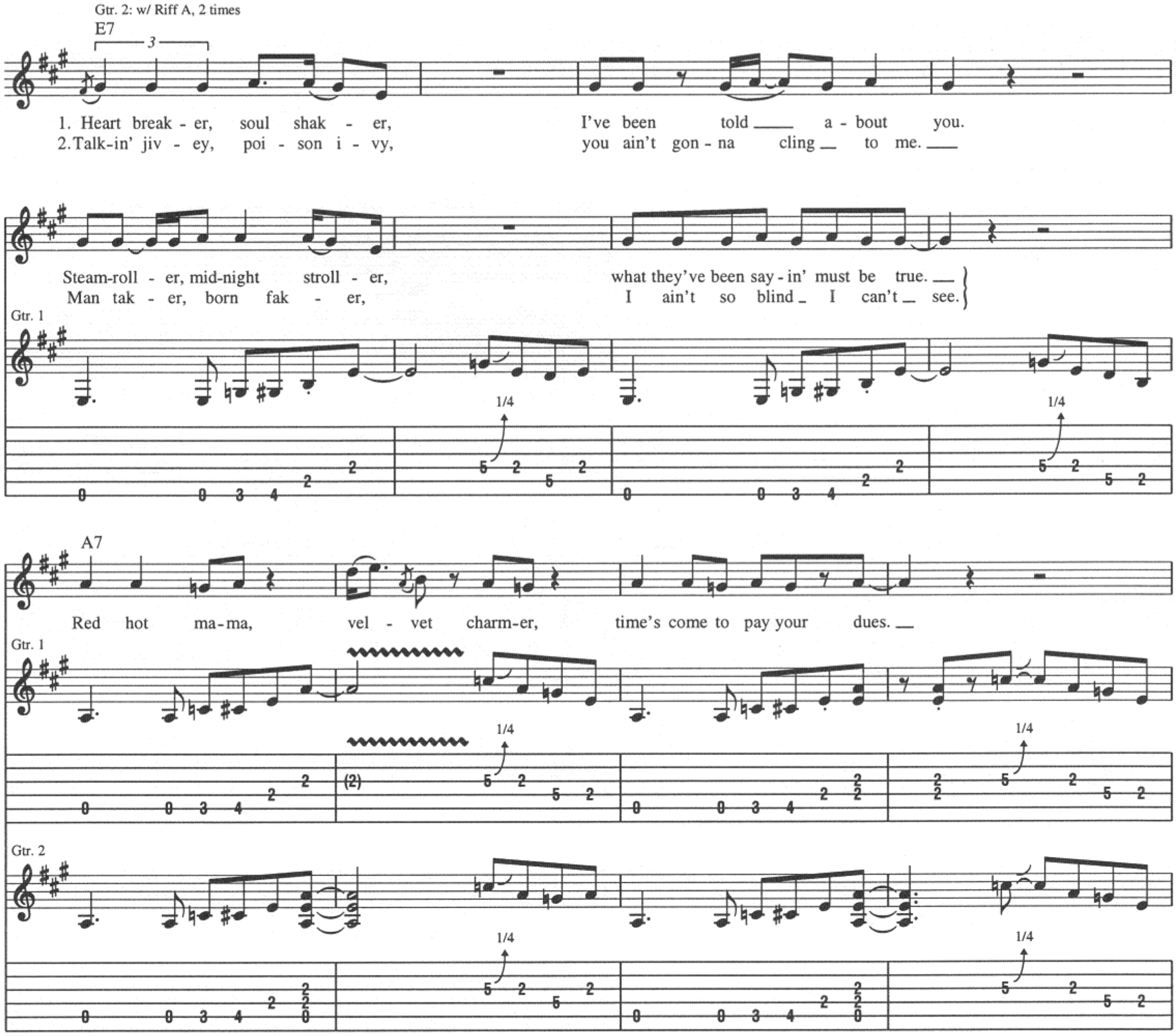
**Key signature denotes E Mixolydian.

***Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Riff A

Gtr. 2: w/ Riff A, 2 times



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Gtr. 2 Gtr. 1: w/ Riff A, simile

P.M.

1/4 (cont. in slash)

Chorus

E5 G5 A5 E5 D5 E5

Rhy. Fig. 1A **End Rhy. Fig. 1A**

Gtr. 2

mf

Now you're mess-in' with a... Now you're mess-in' with a son of a bitch.

Voc. Fig. 1 **End Voc. Fig. 1**

(A son of a bitch.)

Rhy. Fig. 1 **End Rhy. Fig. 1**

Gtr. 1

simile on repeats

3rd time, To Coda

Bkgd. Voc.: w/ Voc. Fig. 1

E5 G5 A5 E5 D5 E5 E

⑤ 7fr

Now you're mess-in' with a... Now you're mess-in' with a son of a bitch.

let ring

Interlude

Gtrs. 1 & 2: w/ Riff A, simile

E5

Gtrs. 1 & 2

Bop, bop, bop, bop, ba, bu, ba, bu, ba, bu, bow.

(cont. in notation)

Gtr. 3 (fuzz)

Riff B **End Riff B**

mf

w/ talk box

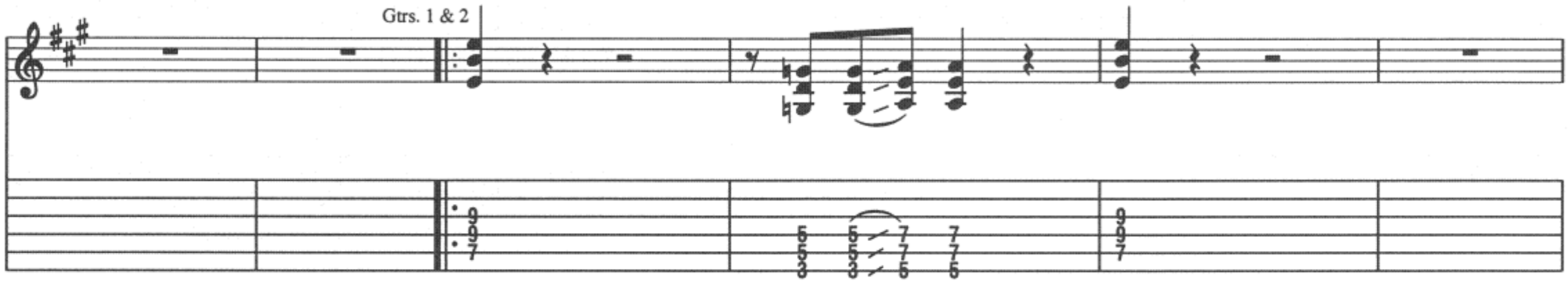
P.M. P.M. P.M. P.M.

Gtr. 3: w/ Riff B

Gtr. 3: w/ Riff B, 8 times
Gtr. 4: w/ Riff C, 2nd time

Gtrs. 1 & 2

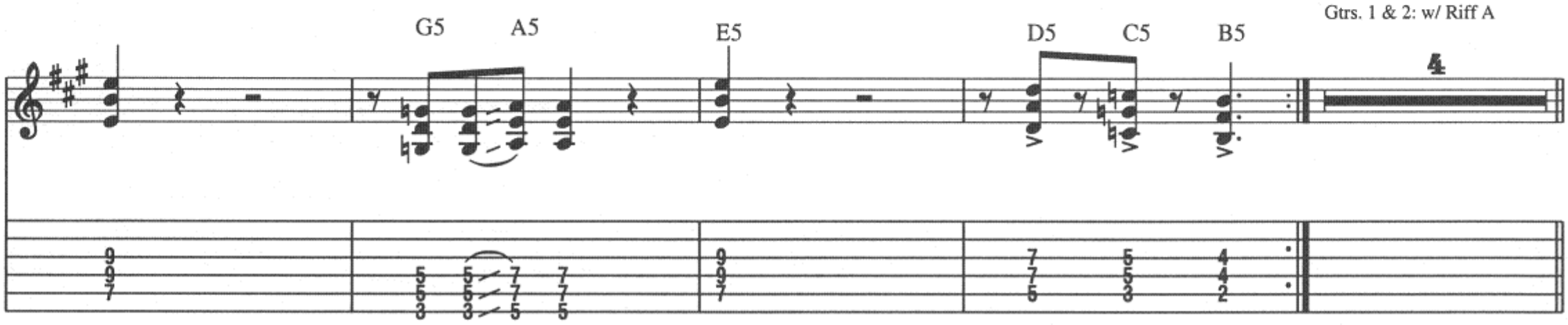
E5 G5 A5 E5



D.S. al Coda

Gtrs. 1 & 2: w/ Riff A

G5 A5 E5 D5 C5 B5



Coda

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1, till fade
Gtr. 3: w/ Riff B, till fade, simile

Bkgd. Voc.: w/ Voc. Fig. 1

E5 G5 A5

Now you're mess - in' with a...

Gtr. 5 (clean)

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 5: w/ Rhy. Fig. 2, till fade

E5 D5 E5 E5 G5

Now you're mess - in' with a son of a bitch. Now you're mess - in' with a...

(Spoken: Son of a bitch.)

Play 4 Times & Fade

Bkgd. Voc.: w/ Voc. Fig. 1

A5 E5 D5 E5

Now you're mess - in' with a son of a bitch.

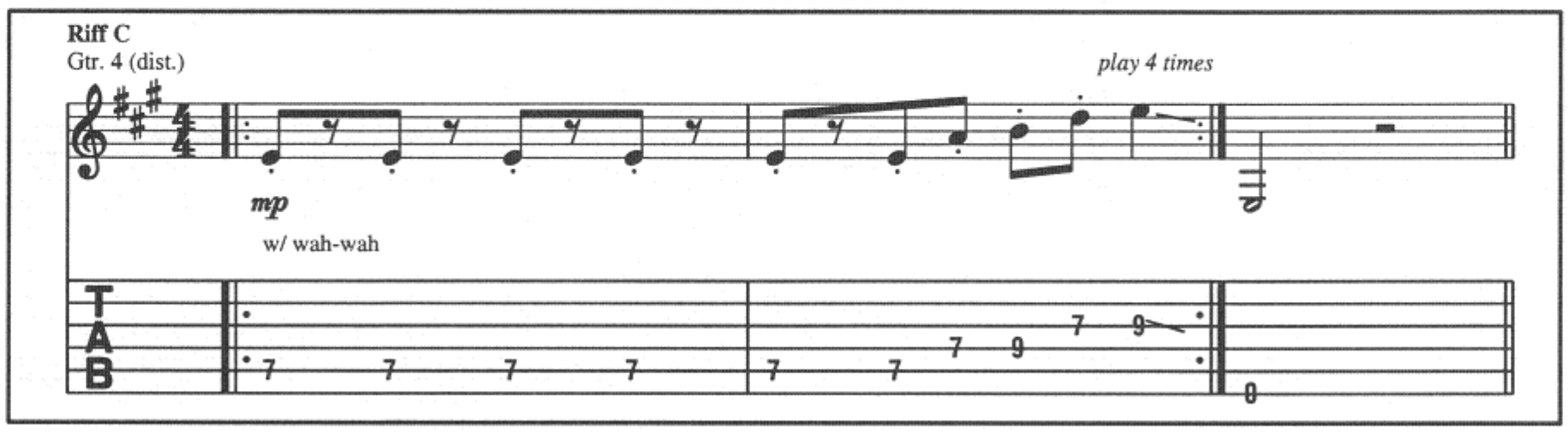
Riff C

Gtr. 4 (dist.)

play 4 times

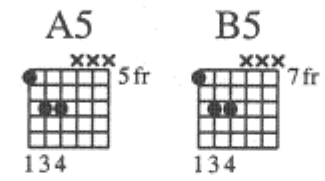
mp

w/ wah-wah



Helter Skelter

Words and Music by John Lennon and Paul McCartney



Tune down 1 step:
(low to high) D–G–C–F–A–D

Pre-Intro

Moderate heavy Rock ♩ = 93

** F#7(no 3rd)

Play 3 times

When I

* Gtrs. 1 & 2
(dist.)

f

* Composite arrangement

** Chord symbols reflect overall harmony.

Intro

F#7(no 3rd) B/F#

get to the bot-tom I go back to the top of the slide. I get to the top and I go for a ride.

D/F# A5 A6 A5 A6

I get to the bot-tom and I see you a - gain, I'll see you a - gain.

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Verse

F#5 F#5 A5

1., 3. Uh, do you, don't you want me to love you?
Do you, don't you want me to make you?

* *8va*

P.H.

P.M.

Pitch: F♯ G♯
* *8va* applies to harmonic pitches only.

† 2nd & 3rd times, omit P.M. on the downbeats indicated.

F#5 A5 F#5 A5

I'm com - in' down fast but I'm miles a - bove you.
I'm com - in' down fast but don't let me break you.

P.M. P.M.

F#5 A5

Gtr. 1

Oh, uh, tell me, come on, ba - by,
Oh, tell me, come on, ba - by,

Gtr. 2

(Gtr. 1 cont. in slashes)

P.M. P.M.

Rhy. Fill 1

A5 A6

Gtr. 1

Gtr. 2

2nd & 3rd times, Gtrs. 1 & 2: w/ Rhy. Fill 1 (see previous page)

A5 B5

(cont. in notation)

tell me the an - swer. ____ You may be a lov - er but you ain't no dan - cer.
tell me the an - swer. You may be a lov - er but you ain't no dan - cer, ____

Chorus

F#5 B5 B6 B7

Hel - ter skel - ter,

no.

* *8va*

Gtrs. 1 & 2

P.H. P.M.

pitch: D E D

* *8va* applies to harmonic pitches only.

To Coda

F#5 F#6 F#7 B5 B6 B7

hel - ter skel - ter. Hel - ter skel - ter.

P.M. P.M.

1. F#7(no3rd)

2. F#7(no3rd)

Fah!

1/2 P.S. 1 P.S.

Guitar Solo
F#5
B5
A5/D
Yeah, ah hah! Turn on the pow - er!
Gtr. 3 (dist.)
* w/ bar
Gtrs. 1 & 2
P.M.
* Gradually depress tremolo bar to the approximate intervals shown while trilling.
E5
A5
8va

B5

A5

Gtr. 3 tacet

F♯7(no3rd)

loco

w/ bar

w/ echo repeat of previous beat

-1 1/2

-4 1/2

P.M. – ⊣ P.M. – ⊣

Interlude

F♯7(no3rd)

When I get to the bot-tom I go back to the top of the slide. _

Gtrs. 1 & 2

B/F♯

D/F♯

___ I get to the top, I go for a ride. ___ I get to the bot-tom and I see you a - gain, _

D.S. al Coda

A5 A6 A5 F♯5

___ ah, I'll see you a - gain. ___

1/2

Coda

F♯7(no3rd)

1/2 P.S.

Outro-Chorus

B5 B6 B7 F♯5 F♯6 F♯7

Hel - ter skel - ter, hel - ter skel - ter.

P.M. - - - - - - - - - - - - - - - P.M. - - - - - - - - - - - - - - -

B5 B6 B7 1. F♯7(no3rd) 2. F♯5

Hel - ter skel - ter. Com-in' down on you.

1/2 P.S.

Free time

rit.

It's hel - ter skel - ter.

rit. fdbk.

* Using a guitar with Les Paul style electronics, set rhythm volume to 0 and lead volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.

Highway Star

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Intro

Up Tempo Rock ♩ = 176

Gtr. 1 (dist.)

G5 Fsus2/G C/G Fsus2/G G5 Fsus2/G G5

mf

G5

Rhy. Fig. 1 **End Rhy. Fig. 1**

slight P.M.

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times

fade in: Ah.

Ah. Ah Ah

𝄋 Verse

C B♭ F5 G5 B♭ C B♭

1., 4. No - bod - y gon-na take my car, I'm gon-na race it to the ground.
2. No - bod - y gon-na take my girl, I'm gon-na keep her to the end.
3. No - bod - y gon-na take my head, I got speed in - side my brain.

Rhy. Fill 1 **End Rhy. Fill 1** **Rhy. Fig. 2** **End Rhy. Fig. 2**

Gtr. 1

simile repeat

slight P.M.

Gtr. 1: w/ Rhy. Fig. 2, simile

F5 G5 B♭ C B♭

A no - bod - y gon - na beat my car, it's gon - na break the speed of sound.
A no - bod - y gon - na have my girl, she stays close on ev - 'ry bend.
A no - bod - y gon - na steal my head, now that I'm on the road a - gain.

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F5

Ooh, it's a kill - in' ma - chine, it's got a ev - 'ry - thing.
Ooh, she's a kill - in' ma - chine, she's got a ev - 'ry - thing.
Ooh, I'm in heav - en a - gain, I got a ev - 'ry - thing.

Gtr. 1

slight P.M.

N.C. D

Like a driv - in' pow - er, big fat tires and ev -
Like a mov - in' mouth, bod - y con - trol and ev -
Like a mov - in' ground, throt - tle con - trol and ev -

slight P.M. let ring

A5 Am7 A5 Am7 A5 Am7

'ry - thing. I love it! And I need it! I bleed it!
'ry - thing. I love her! And I need her! I seed her!
'ry - thing. I love it! And I need it! I seed it!

slight P.M. slight P.M. slight P.M.

A5 Am7 A5 N.C.(C) (D) (C)

Yeah, it's a wild hur - ri - cane!
Yeah, she turns me on!
Eight cylinders, all mine!

All right! Hold

P.M. P.M. slight P.M. slight P.M.

To Coda 2

(D) (C) (D) (F) (G) (A5)

tight! I'm a high - way star!

1. 2.

To Coda 1

Keyboard Solo

N.C. (D5)

play 4 times

(cont. in slash, 3rd time)

P.M. throughout

play 3 times

(A5) (E) (Gm)

(D) (F) (Dm)

Gtr. 1

(Am)

let ring throughout

slight P.M.

D5 F5 G5 F5 N.C.

play 4 times

slight P.M.

simile on repeats

D.S. al Coda 1

C5 B♭5

Coda 1

Guitar Solo

A
open
Gtr. 1

D
5fr
P.M. throughout

Gtr. 2 (dist.)

f

full full full full 1/2

Gtr. 3 (dist.)

mf

1/2 1/2 1/2 1/2 full

full full full full

(10) 12 10 13 12 10 13 10 12 12 10 12 12 10 10 12 12 10

full full full

(14) 10 12 10 10 12 10 13 15 15 13 13 14 15 15 14

A

5

open

steady gliss.

full full 1/2 1/2 full full 1/2

(10) (10) 8 8 8 (8) (8) 8 8 7 5 5 7 7 5

steady gliss.

full full full full full full 1/2

(14) (14) 12 12 12 12 (12) 12 12 10 10 10 8 8

1/2 1/4 1/2 1/2 1/2 1/2 1/2 full full full

(5) 7 7 7 5 7 5 7 5 7 5 7 5 7 5 7 8 8 8

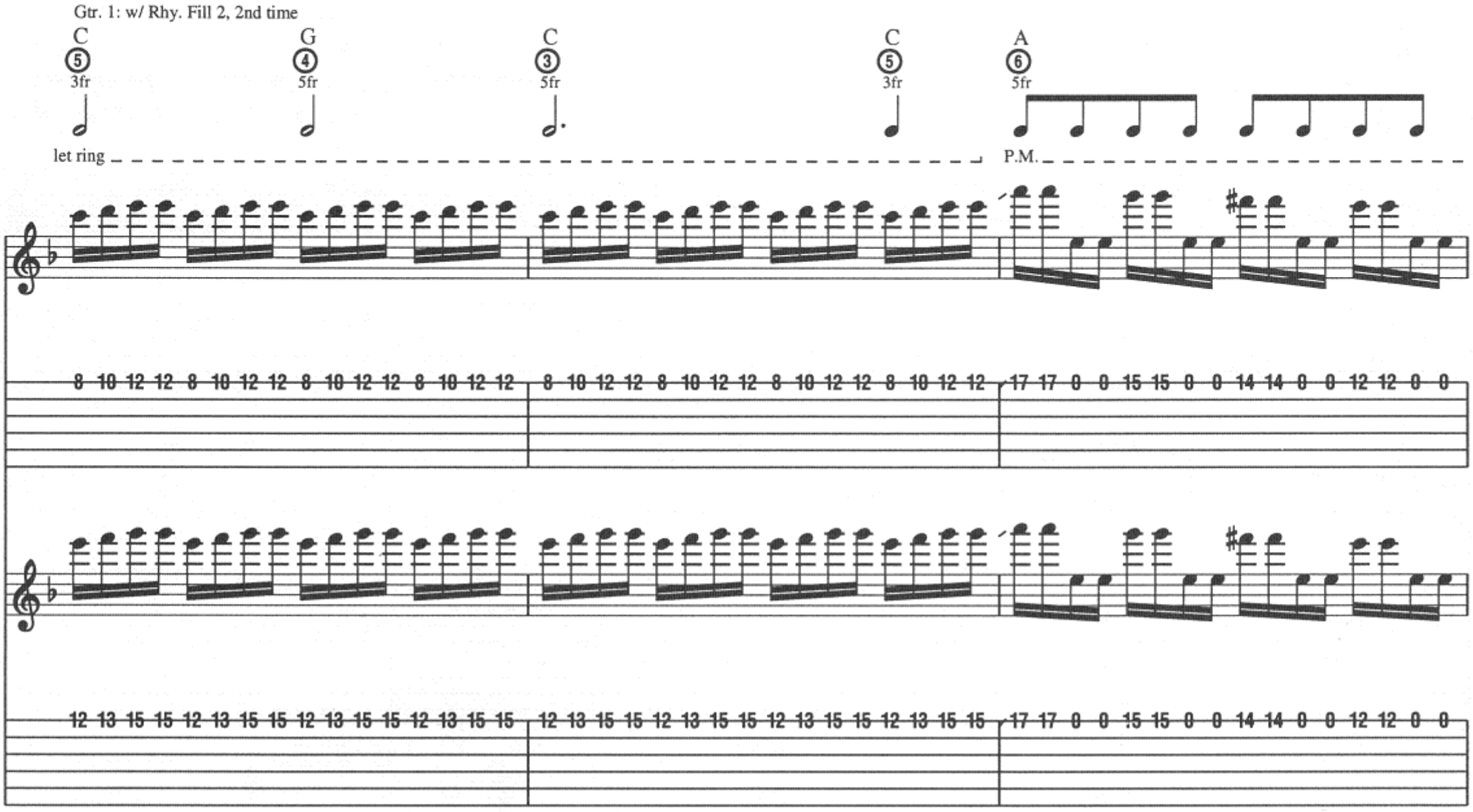
1/2 1/2 1/2 1/2 1/2 1/2 full full full

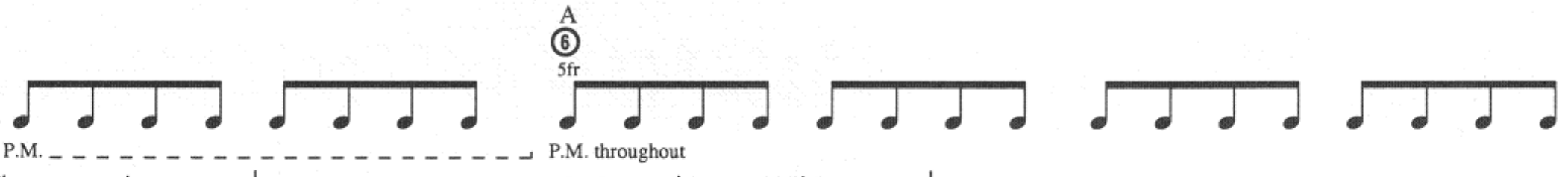
(8) 0 10 10 10 0 10 8 10 8 10 0 10 8 10 8 10 0 0 0

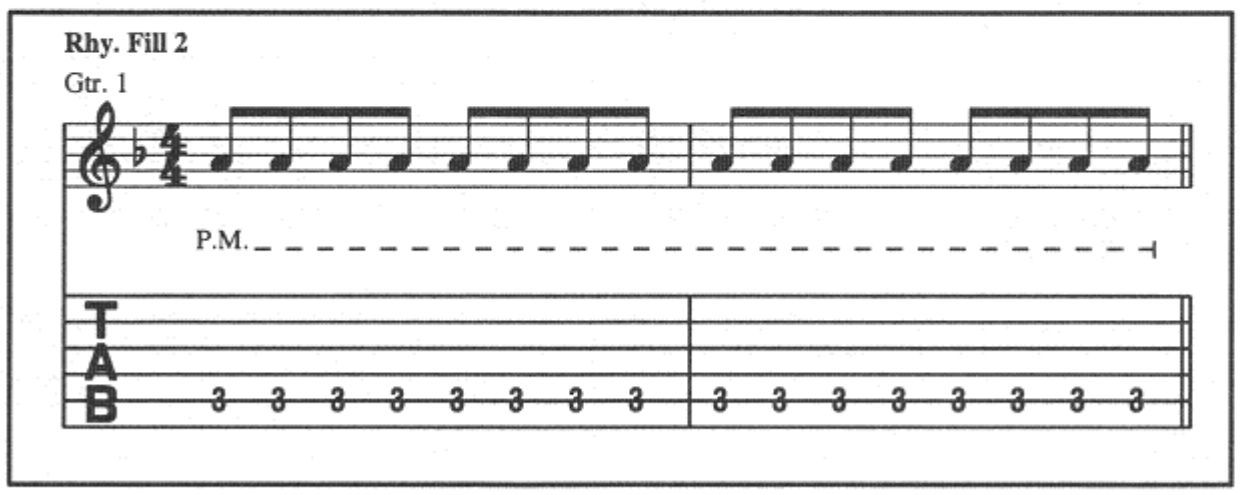
D
5fr
G
3fr
Rhy. Fig. 3
full
End Rhy. Fig. 3
C
3fr
G
5fr
C
5fr
A
5fr
let ring
D
5fr
G
3fr
D
5fr
P.M. throughout

G D C G A
full full full full full
Gtr. 1: w/ Rhy. Fig. 3, 2nd time, simile
C D G D A C
let ring
G D G D G
let ring

Gtr. 1: w/ Rhy. Fill 2, 2nd time







full full full full

D.S. al Coda 2
(1st lyrics)

Gtr. 1: w/ Rhy. Fill 1

C B♭

full w/ bar

full full full w/ bar

-3 -2 1/2

Coda 2

N.C. (G) (A) (C) (D) (F) (G) (A) (C)

- way ___ star! ___ I'm ___ a ___ high - way ___ star! ___ I'm _

___ a ___ high - way ___ star! ___

rit.

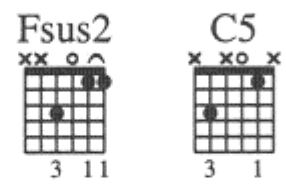
3/4 1/2 full full full full

Free Time

(D) (F) (G) (A)

Hot Blooded

Words and Music by Mick Jones and Lou Gramm



Intro

Moderate Rock ♩ = 120

** G5 Gsus4 G

* Gtrs. 1 & 2 (dist.)

play 3 times

P.M. P.M. P.M. P.M.

mf

* composite arrangement

** Chord symbols reflect basic harmony.

C Csus4 G5 Gsus4 G C Csus4

Well, __ I'm

Rhy. Fig. 1 **End Rhy. Fig. 1**

w/ pick & fingers

*** P.M. P.M. P.M. *** P.M.

*** applies to bottom note only

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times

Gtr. 3: w/ Rhy. Fill 1, 2nd & 3rd times, simile

G5 Gsus4 G C Csus4 G5 Gsus4 G

hot blood - ed, check it and see. ___

1., 2. I got a fe - ver of a
3. I feel a fe - ver burn - in'

C Csus4 G5 Gsus4 G C Csus4

hun - dred and three. ___
in - side of me. ___

Come on, ba - by, do you do more than dance?_

Rhy. Fill 1

Gtr. 3

mf

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To Coda 1
To Coda 2

D5 Dsus4 D Dsus4 D **Verse** G5

I'm hot blood - ed, I'm hot blood - ed.

Gtrs. 1 & 2

P.M. P.M. P.M. * T P.M.

* T = Thumb on 6

Fsus2 C5 G5 Fsus2 C5

1. You don't have to read my mind ___ to know what ___ I

Rhy. Fig. 2 **End Rhy. Fig. 2**

P.M. T P.M. P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 5 1/2 times

G5 Fsus2 C5 G5 Fsus2 C5

have in ___ mind. ___ Hon-ey, you ought to know. ___ Now, you

G5 Fsus2 C5 G5 Fsus2 C5

move so ___ fine, let me lay it on the line. ___ I

G5 Fsus2 C5 G5

wan - na know what you're do - in' af - ter the show. ___

Pre-Chorus

Fsus2 C5 C5 D5 C5 D5 F5 C5

Now it's up to you. We can make a se - cret

Gtrs. 1 & 2

Rhy. Fig. 3

D5 C5 D5 E5 C5 D5 C5 D5

ren - dez - vous. Just me and you,

D.S. al Coda

F5 C5 D5 C5 D5 N.C.

I'll show you lov-in' like you nev - er knew. That's why I'm

End Rhy. Fig. 3

Gtrs. 1, 2 & 3 (dist.)

mf

Coda 1

Verse

Gtr. 1: w/ Rhy. Fig. 2, 7 1/2 times, simile

Dsus4 D G5 Fsus2 C5

hot blood - ed. 2. If it feels

Gtrs. 1 & 2

Gtr. 2

P.M. P.M. * w/ delay delay off T P.M. P.M.

* Delay set for quarter-note regeneration with 4 repeats.

Gtr. 2: w/ Rhy. Fig. 2, 6 1/2 times, simile

G5 Fsus2 C5 G5

— all — right, — may - be you can stay — all — night. —

Fsus2 C5 G5 Fsus2 C5

Should I — leave you my key? — But you've got to

Gtr. 4 (dist.)

mf

semi-P.H.

1/2 1/2 1/2 full

G5 Fsus2 C5 G5 Fsus2 C5

give me a sign. — Come on, girl, some kind of sign. — Tell me, are you

full 1/2

Gtr. 4 tacet

G5 Fsus2 C5 G5

hot ma - ma? You sure look that — way to me. —

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtrs. 1 & 2

C5 D5 C5 D5 F5 C5

Are you old e - nough? — Will you be read-y when I

Gtr. 4

w/ bar

1/2 1/2 full

D5 C5 D5 E5 C5 D5 C5 D5

call your bluff? Is my tim - ing right?

D.S. al Coda 2

Gtr. 3: w/ Rhy. Fig. 3, last meas.

F5 C5 D5 C5 D5 N.C.

Did you save your love for me to - night? Yeah, I'm

⊕ *Coda 2*

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 7 1/2 times

Dsus2 D G5 Fsus2 C5 G5

hot blood-ed. I'm hot.

Gtrs. 1 & 2

P.M. P.M.

Gtr. 4

full full full

Fsus2 C5 G5 Fsus2 C5

** 15ma*

P.H.

hold bend

1/2 1/2 1/2 1/4

pitch: F

* Refers to harm. note only.

G5

loco

Fsus2 C5

full full

G5 Fsus2 C5

G5 Fsus2 C5 G5 Fsus2 C5

1/2 full full V grad. bend 2

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3

G5 Fsus2 C5 C5 D5 C5 D5 F5 C5

Gtrs. 1 & 2

Now it's up to you. Can we make a se - cret

Gtr. 4

rake Harm. w/ bar grad. release

2 1/2 1/2 full

* hypothetical fret location

D5 C5 D5 E5 C5 D5 C5 D5 F5 C5

ren-dez - vous? Oh. Be - fore we do you'll have to get a - way from

w/ bar

full

Chorus

Gtrs. 1 & 2 : w/ Rhy. Fig. 1, 3 times
Gtr. 3: w/ Rhy. Fig. 1, simile

Gtr. 3: w/ Rhy. Fig. 3, last meas.

D5 C5 D5 N.C. G5 Gsus4 G C Csus4

you know who. Well, I'm hot blood-ed, check it and see.

1/2 1/2

G5 Gsus4 G C Csus4 G5 Gsus4 G

I got a fe - ver of a hun - dred and three. Come on, ba - by, do you

Outro

Gtr. 1: w/ Rhy. Fig. 1, 3 times

Gtr. 4 tacet

C Csus4 D5 Dsus4 D Dsus4 D G5 Gsus4 G

do more than dance? I'm hot blood-ed, I'm hot blood-ed.

(Hot blood-ed.)

Rhy. Fig. 4
Gtrs. 1 & 2

End Rhy. Fig. 4

* Gtrs. 2 & 3

P.M.

* composite arrangement

C Csus4 G5 Gsus4 G C Csus4 G5 Gsus4 G

Ev - er - y night. You're look-ing so tight. Now you're

(Hot blood-ed.) (Hot blood-ed.)

P.M.

Gtr. 1: w/ Rhy. Fig. 4

C Csus4 D5 Dsus4 D Dsus4 D

driv - ing me wild. I'm so hot for you, child.

(Hot blood - ed. Hot blood - ed.)

let ring

1/2

Begin Fade

Gtr. 1: w/ Rhy. Fig. 1, 3 times

G5 Gsus4 G C Csus4 G5 Gsus4 G C Csus4

I'm a lit-tle bit high. You're a lit-tle bit shy.

(Hot blood-ed.) (Hot blood-ed.)

P.M. P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 4

G5 Gsus4 G C Csus4 D5 Dsus4 D

(Hot blood - ed.) You're mak - ing me sing (Hot blood - ed.) for your

P.M. let ring

Gtrs. 2 & 3 tacet

Fade Out

Dsus4 D G5 Gsus4 G C Csus4

sweet, sweet thing. Did you hear what I say?

(Hot blood - ed.)

Gtr. 1

let ring P.M. P.M. P.M.

I'll See the Light Tonight

Words and Music by Yngwie Malmsteen and Jeff Scott Soto

Tune Down 1/2 Step:
①=E♭ ④=D♭
②=B♭ ⑤=A♭
③=G♭ ⑥=E♭

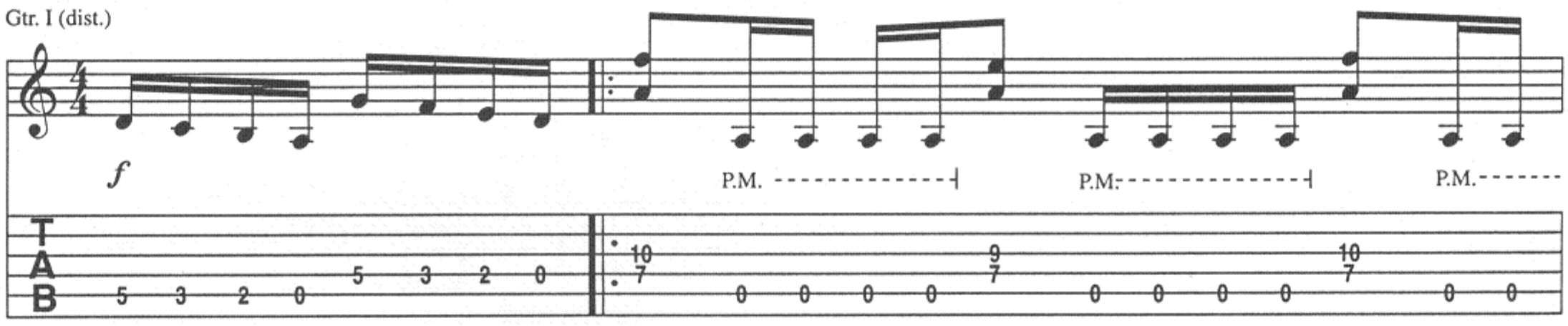
Intro

Moderately Fast Rock ♩ = 150

F/A A5 F/A

Rhy. Fig. 1

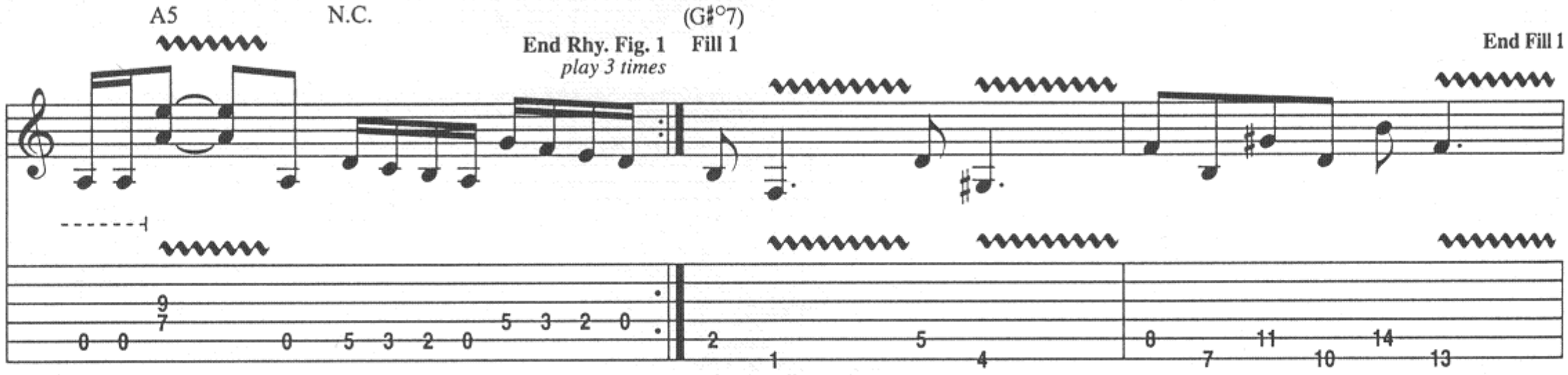
Gtr. I (dist.)



A5 N.C. (G♯°7)

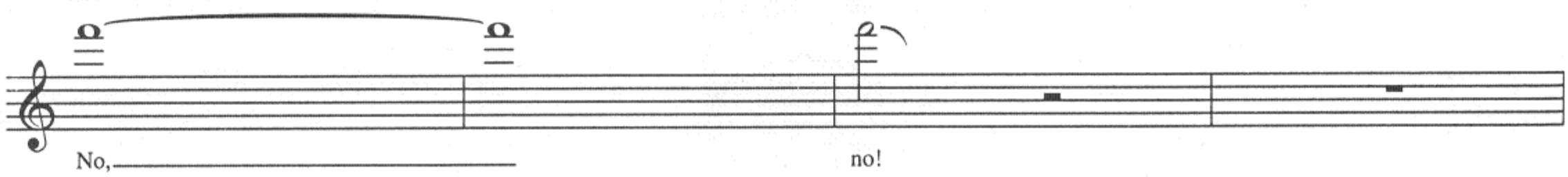
End Rhy. Fig. 1 **Fill 1**
play 3 times

End Fill 1



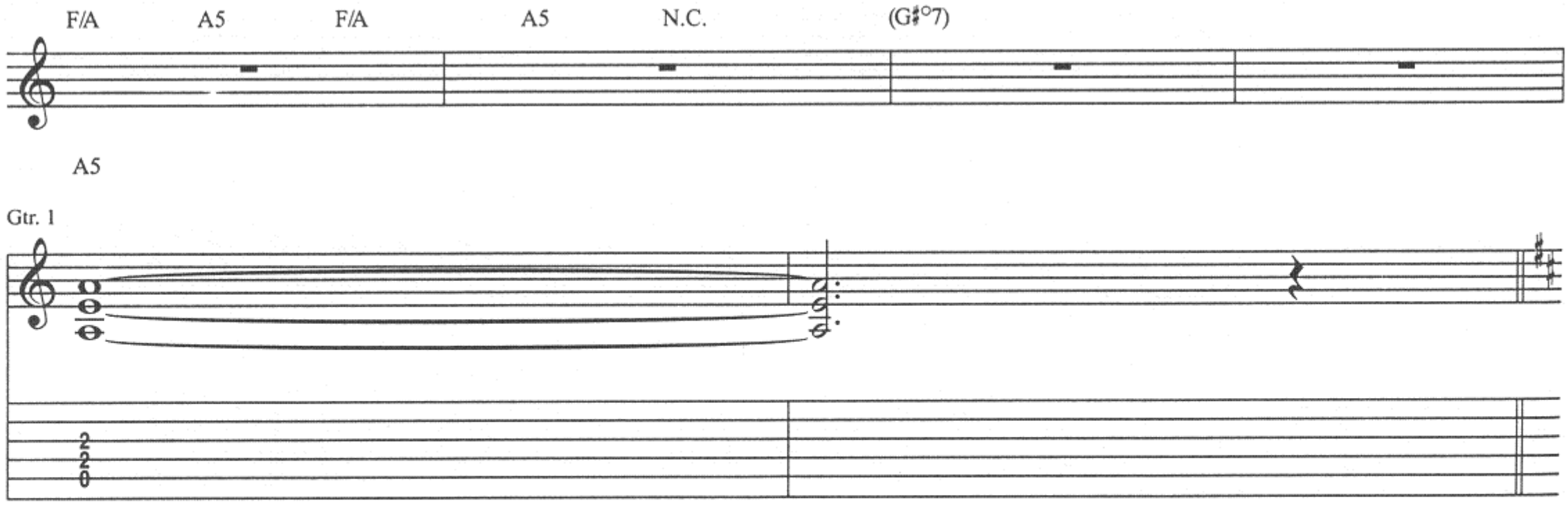
Gtr. 1: w/Rhy. Fig. 1, 3 times

F/A A5 F/A A5 N.C. F/A A5 F/A A5 N.C.



Gtr. 1: w/Fill 1

F/A A5 F/A A5 N.C. (G♯°7)



A5

Gtr. 1

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Verse

*Bm7 E5/B

1. I've seen vi - sions in the night,
2. Now the cha - os has be - gun,
3. *See Additional Lyrics*

Rhy. Fig. 2

w/bar

*Chord symbols reflect overall tonality.

Bm7 G/B Bm7 E5/B

pass - ing through the stars. Who's to run
peo - ple cry - ing out. You're all a - lone,

w/bar

*T T

*T = Thumb on ⑥

A/B E5

and who's to fight?
you got - ta run.

End Rhy. Fig. 2

Gtr. 1: w/Rhy. Fig. 2

Bm7 E5/B Bm7 G/B

E - vil tries to pull me in, en -
Vic - tims of cir - cum - stance, not

Bm7 E5/B

slav - ing me to die. Who's to lose and who's to win?
a - ble to de - cide. No, we nev - er had a chance.

Chorus

Gtr. 1: w/Rhy. Fig. 1, 3 times

A/B E5 F/A A5 F/A A5 N.C.

I'll see the light to -

To Coda 𝄋

F/A A5 F/A A5 N.C. F/A A5 F/A A5 N.C.

night flash - ing through the sky. Take my life to -

1.

(G♯°7) A5

night.

Gtr. 1

2 1 5 4 8 7 11 10 14 13 2 2 0

2.

(G♯°7) A5

night.

Gtr. 1

2 1 5 4 8 7 11 10 14 13 2 2 0

Guitar Solo

N.C.(Dm) (C) (E7) (Am)

Gtr. 2
(dist.)

f

10 13 12 13 10 13 12 13 8 12 10 12 8 12 10 12 7 10 8 10 7 10 8 10 5 8 7 8 5 8 7 8

Gtr. 1

5 3 6 7

(Dm) (C) (E7) (Am)

10 13 12 13 7 10 8 10 8 12 10 12 5 8 7 8 7 10 8 10 4 7 5 7 5 8 7 8 5 8 7 8

5 3 6 7

(G♯°) (Am) (G7) (C)

4 7 5 7 7 10 8 10 5 8 7 8 5 8 7 8 7 10 8 10 10 13 12 13 8 12 10 12 8 12 10 12

4 5 3 3

(G♯°7)

(E7)

(Am)

8va

Gtr. 3 (dist.)

f 5:4

5:4 5:4 5:4 5:4

full

Gtr. 2

Gtr. 1

P.S.

Gtr. 2 tacet

(Bm)

8va

Gtr. 3

full full full

rake

Gtr. 1

Rhy. Fig. 3

End Rhy. Fig. 3

P.M.

Gtr. 1: w/Rhy. Fig. 3, 2 times

8va

Gtr. 3

1½

8va

loco

Gtr. 3

full

Gtr. 1

P.M.

Harm.

pitch: D B B G D

(C♯m)

8va

P.M.

N.C.

8va

P.M.

(C♯m)

8va

P.M.

N.C.

8va

5:4 5:4 6

13 16 14 13 16 14 13 16 14 16 13 16 14 13 16 14 13 16 17 (16)

P.M.

4 4 4 4 4 4 4 4 4 4 4 4 0 2 4 2

(E5) F5 E5

8va

full 1½

6 6 5:4 5:4

(17) 16 (16) 13 17 13 16 13 17 13 16 13 17 13 16 13 16 10 13 16 10 13 10 18 12

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 3 1 2 0

N.C.(E5) F5 E5

8va

3 3

full full full full

15 12 15 15 (15) 12 15 12 16 12 16 19 12 16 22 16 19 22 22 20 17 19

P.M.

(2 0) 0 0 0 0 0 0 0 0 0 0 0 3 1 2 0

N.C.(E5) F5 E5

8va

9:8 9:8 9:8 9:8

20 19 17 22 17 19 20 19 17 19 16 17 19 17 16 18 15 17 18 17 15 17 13 15 17 15 13 15 12 13 15 13 12 13 10 12

P.M.

2 0 0 0 0 0 0 0 0 0 0 0 0 0 3 1 2 0

N.C.(E5)

8va

6 6 6 6 6

13 12 10 13 12 10 13 12 10 9 12 13 12 10 13 12 10 9 12 10 9 10 9 8 10 9 12 10 9 12 10 9 12 10 9 12 (12)

full

P.M.

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Interlude

Gtr. 1: w/Rhy. Fig. 1, 3 times

F/A A5 F/A A5 N.C.

Gtr. 3 tacet

F/A A5 F/A A5 N.C.

Gtr. 3

(12) (12)

Gtr. 1: w/Fill 1

F/A A5 F/A A5 N.C. (G♯°7)

No! No.

Chorus

Gtr. 1: w/Rhy. Fig. 1, 3 times

F/A A5 F/A A5 N.C. F/A A5 F/A

I'll see the light to - night

A5 N.C. F/A A5 F/A A5 N.C.

flash - ing through the sky. Take my life to -

D.S. al Coda

(G♯°7) A5 N.C.

night.

Gtr. 1

15ma

w/bar A.H. *w/bar

2 1 5 4 8 7 11 10 14 13 2 2 0 2

*Dive and vibrato note simultaneously w/bar.

𝄌 *Coda*

Gtr. 1: w/Fill 1

(G♯°7)

night.

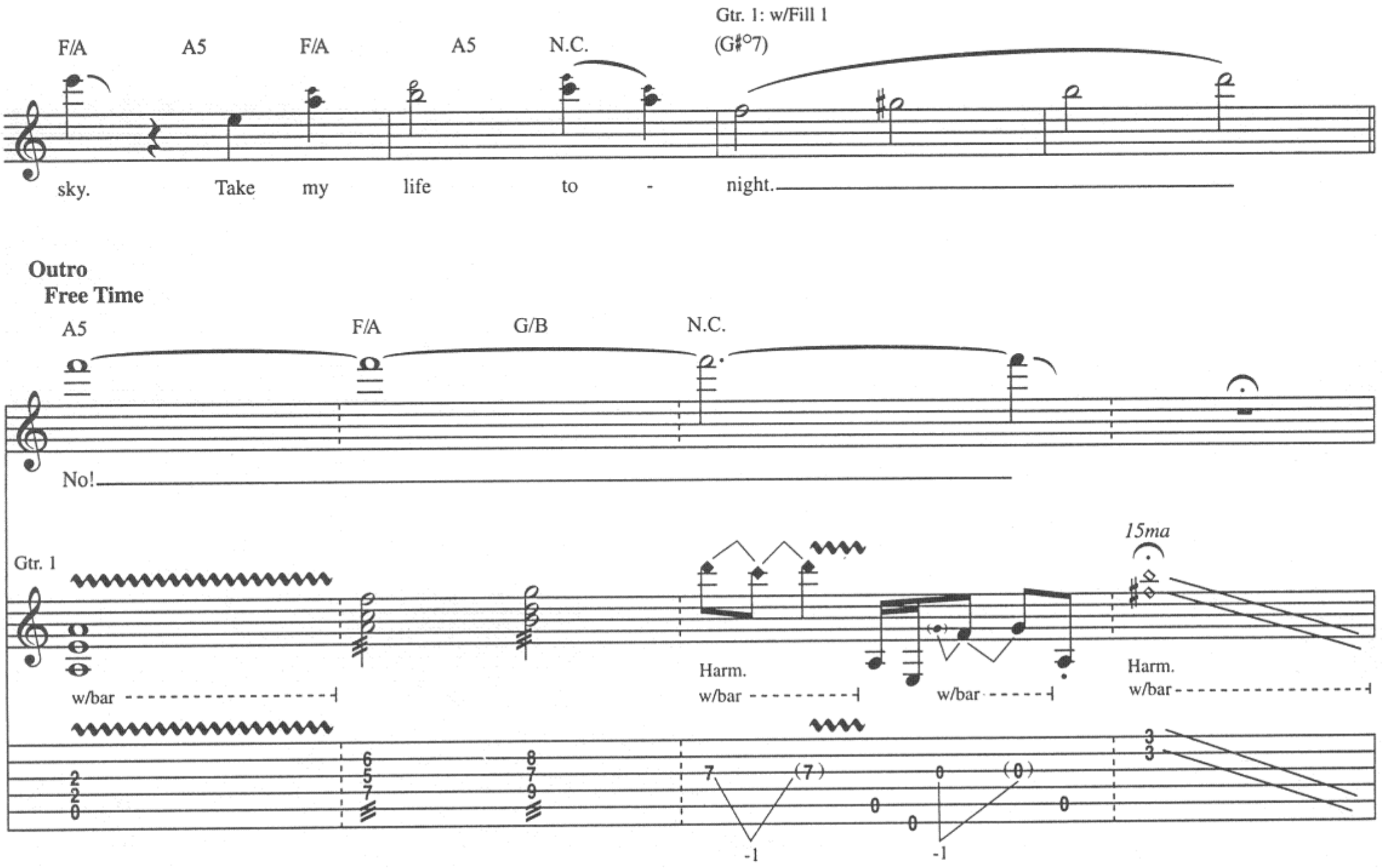
Gtr. 1: w/Rhy. Fig. 1, 3 times

F/A A5 F/A

I'll see the

A5 N.C. F/A A5 F/A A5 N.C.

light to - night flash - ing through the



Additional Lyrics

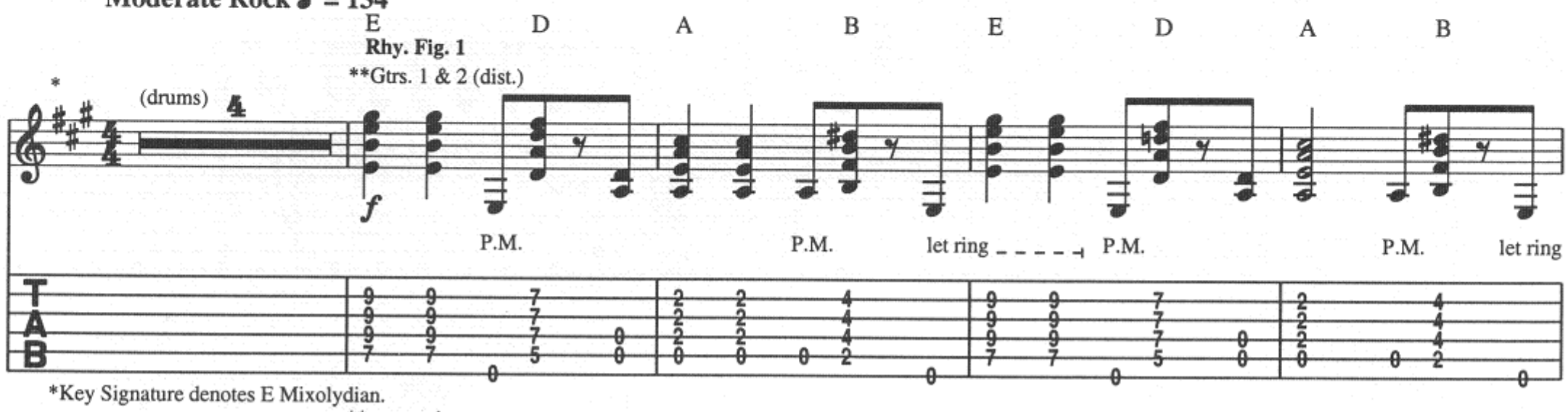
3. Evil tries to pull me in,
Enslaving me to die.
Who's to lose and who's to win?
Victims of circumstance,
Not able to decide.
No, we never had the chance.

Living After Midnight

Words and Music by Glenn Tipton, Rob Halford and K.K. Downing

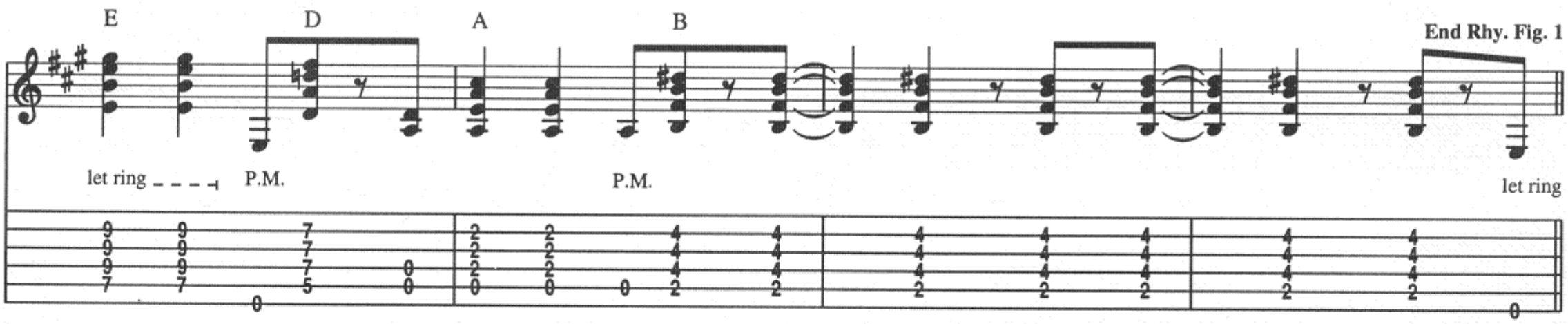
Intro

Moderate Rock ♩ = 134



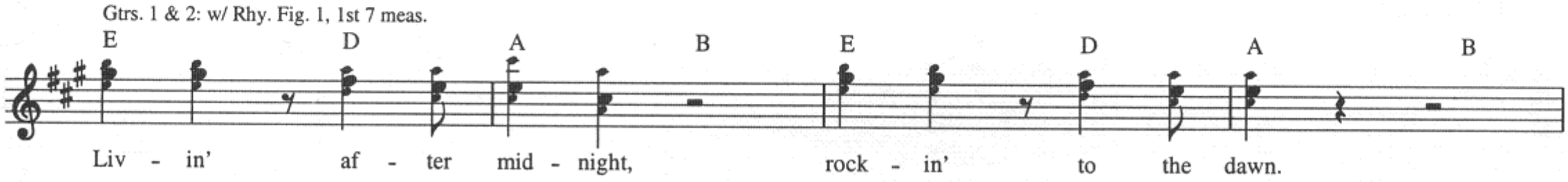
*Key Signature denotes E Mixolydian.

**composite arrangement



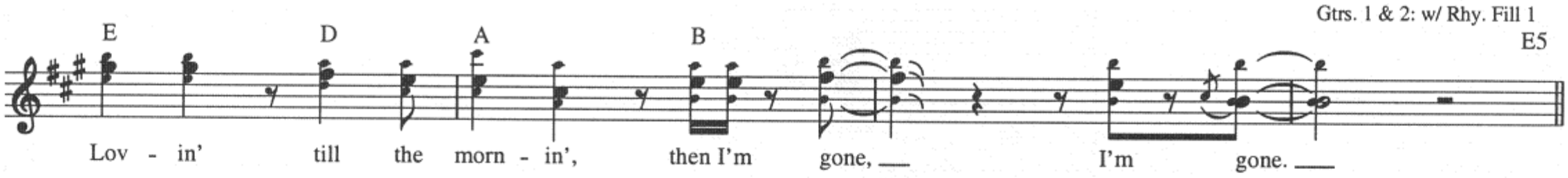
Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.



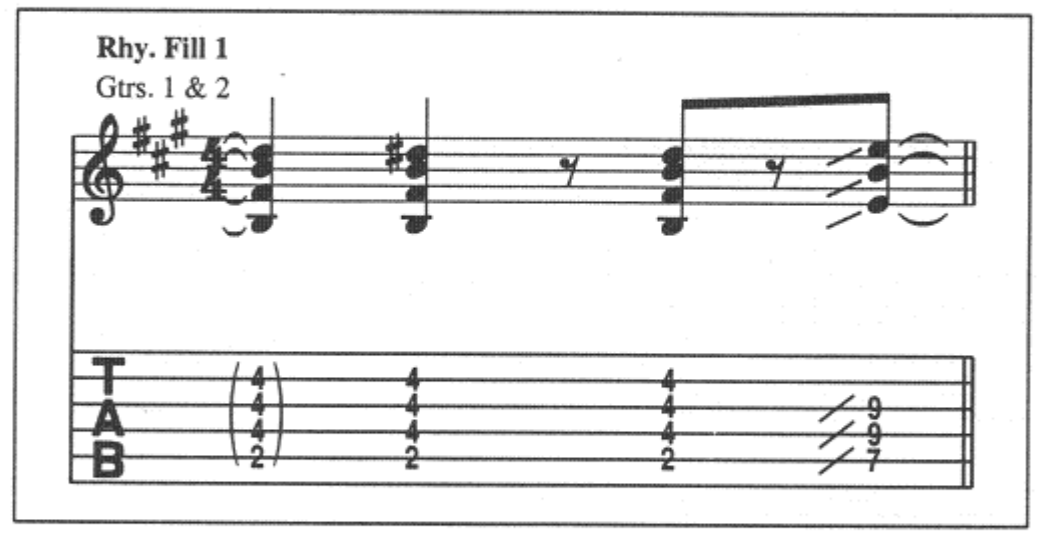
Gtrs. 1 & 2: w/ Rhy. Fill 1

E5



Rhy. Fill 1

Gtrs. 1 & 2



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𝄋 Verse

Gtr. 3: w/ Fill 1, 3rd time

E5 G5 E5 G5 E5

1. I took the cit - y 'bout - a one A. M. Load - ed, load - ed.
2. Got gleam-in' chrome re - flect-ing feel. Load - ed, load - ed.
3. The air's e - lec-tric, spark-in' pow-er. Load - ed, load - ed.

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. 1/4 P.M. 1/4 P.M. let ring

G5 E5 G5 E5 G

I'm all geared up to score a - gain. Load - ed, load - ed.
Read-y to take on ev - 'ry deal. Load - ed, load - ed.
I'm get - tin' hard - er by the hour. Load - ed, load - ed. I

let ring 1/4 P.M. 1/4 P.M.

Pre-Chorus

To Coda ⊕

G5 F♯5 B5 D5

I come a - live in the ne - on lights. That's when I make my moves right.
My pulse is rac - in', hot to take. But this mo-tor's revved up, fit to break.
set my sights and then home in. The joint starts fly - 'n' when I be - gin.

fdbk. fdbk.

pitch: G F♯

Fill 1

Gtr. 3

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.

E D A B E D A B

Liv - in' af - ter mid - night, rock - in' to the dawn.

1. Gtrs. 1 & 2: w/ Rhy. Fill 1

2. Gtrs. 1 & 2: w/ Rhy. Fill 2

E D A B E5 A

Lov - in' till the morn - in', then I'm gone, I'm gone.

Bridge

A D/F# A D/F# A E5 G5 E5 A

I'm aim - in' for ya.

Gtrs. 1 & 2 **Rhy. Fig. 2** **End Rhy. Fig. 2**

P.M. P.M. 1/4 P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times

D/F# A D/F# A E5 G5 E5 A

I'm gon - na floor - ya.

D/F# A D/F# A E5 G5 E5 A

My bod - y's com - in',

Rhy. Fill 2

Gtrs. 1 & 2

D/F♯ A D/F♯ A B5 D5 B5

all night long.

Gtrs. 1 & 2

P.M.

let ring

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.

E D A B E D A B

Gtr. 3 (dist.)

f

8va loco

full full 1/2 1/2 P.H.

D.S. al Coda

Gtrs. 1 & 2: w/ Rhy. Fill 1

E D A B E5

8va loco

1/2 full full full full

⊕ *Coda*

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E D A B E D A B

Liv - in' af - ter mid - night, rock - in' to the dawn.

*Sing note 1st time only.

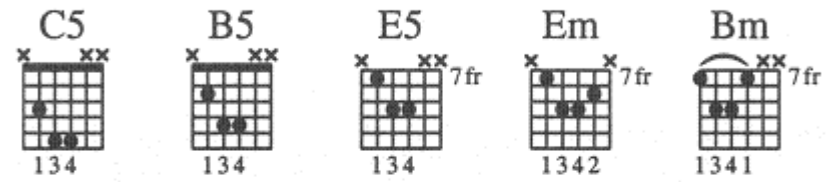
Play 3 Times and Fade

E D A B

Lov - in' till the morn - in', then I'm gone, I'm gone.

Rock Bottom

Words and Music by Philip John Mogg and Michael Schenker



Intro

Moderately Fast ♩ = 156

Gtrs. 1 & 2
(dist.)

N.C.(Em)

f

T
A
B

play 3 times

Riff A

End Riff A

Verse

Gtrs. 1 & 2: w/ Riff A, 3 1/2 times

N.C.(Em)

1., 3. Sev - en - teen are na - ture's queer, _____ know what I mean. __
2. Shad - ow earth is clos - in' in ____ a - bove the lapse in your stream. _

Twen - ty - one a lone ____ one, __ you can see the num - bers run. ____
Lu - cif - er _____ goes walk - in', down for you to meet.

Now you look so peace - ful ly - in' there a - sleep _
Min - utes pass so slow - ly by the hands on your

_____ with the wings of God ____ a - bove ___ you,
clock. Heav - en _____ don't, _____ just don't know where when

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Chorus

N.C.(Em) D5 E5

be - fore the spir - its meet.
you can knock.

Rock bot - tom,

Gtrs. 1 & 2

Rhy. Fig. 1

D5 E5 D5 E5 C5 B5 A5 D5

rock bot - tom, rock bot - tom.

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

N.C.(Em) D5 E5 D5 E5 D5 E5 C5 B5 A5 D5

To Coda

Rock bot - tom, rock bot - tom, rock bot - tom.

Interlude

Gtrs. 1 & 2 N.C.(Em)

1.

2.

Gtr. 1 tacet

Gtr. 2

mf

P.M.

Bridge

C5 B5 E5 G5 C5

With all dark - ness clos - in' in, will the light

Gtr. 2 **Rhy. Fig. 2**

(cont. in slash)

B5 E5

Gtr. 2

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 1, 3 1/2 times, simile

C5 B5

re - veal your soul? Just one sweet kiss on your

Gtr. 1

full full

E5 G5 C5 B5

clay cold lips un - lock sleep you'll nev - er know.

E5 C5 B5

Where do we go? ____

Gtr. 1

full full full full

Gtr. 1 tacet

E5 G5 C5 B5

Where _ do we go? Where do we go ____ from

Guitar Solo

E5 D5 E5 D5

Gtr. 2

here? ____

Gtr. 1

Gtr. 2: w/ Rhy. Fig. 2, 13 times, simile

Em

Rhy. Fig. 2 End Rhy. Fig. 2

* mf f mf f mf f mf <

* vol. swells

full

Em
Rhy. Fig. 3
Bm
Gtr. 2
1/2

Gtr. 2: w/ Rhy. Fig. 3, 3 times, simile

Em
Bm
Em
Bm
End Rhy. Fig. 3
full
1/2

Em
Bm
Em
full

Gtr. 2: w/ Rhy. Fig. 3, 6 times, simile

8va

8va
full
full

Gtr. 2: w/ Rhy. Fig. 2, 3 3/4 times, simile

8va

loco

full

C5

full

1/2

full

full

full

full

B5

E5

G5

full

full

full

C5

B5

E5

C5

8va

B5

full

full

1/2

1/2

full

full

full

E5 G5 C5 B5

8va loco 8va

full full 1/4 full full full

17 17 (17)15 17 17 (17)15 17 15 17 15 17 0 0 0 22 22 22 22 19 22 22 19 22 22 19 22 22 19 22 19

E5 C5

8va loco

full full 1 1/2

22 (22) 20 22 20 19 20 22 20 19 20 19 21 19 21 19 21 21 19 21 19 21 19 21 19

B5 E5 G5

3 (14)

1/2 1/2 full full

17 19 17 19 17 16 17 16 12 12 14 12 14 14 (14) 12 14 12 14 16 15 16 14 12 14 14 (14) 12 14 12

C5 B5

full full full full full full full full

14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 12 15 12

E5 C5

full full full full

14 12 15 12 14 12 15 12 14 12 15 12 15 12 14 12

B5 E5 G5

8va

full full

14 12 15 12 15 12 14 15 12 14 15 12 14 15 12 14 15 15 14 12 15 14 12 15 14 12 15 14 12 12 15

C5 B5 E5 E

Gtr. 2

(cont. in notation)

8va

full full full full full

(15) 15 12 15 15 15 (15) 12 15 12 14 12 12 15 (15)

Interlude

Gtr. 1 tacet

4th time, D.S. al Coda
(take repeat)

N.C. D5 E5 D5 E5 D5 E5 C5 B5 A5 D5

Gtr. 2

play 4 times

(0) 0 0 0 0 0 0 10 10 8 9 9 7 7 7 5 0

Coda

Outro

Gtrs. 1 & 2

C5 B5 A5 D5 E5 D5/E N.C. D5/E N.C. E5 N.C. C5 B5 A5 D5

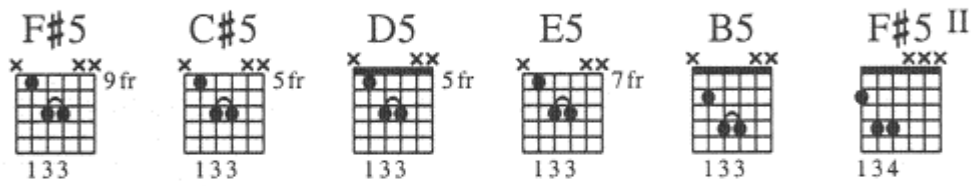
10 10 8 9 9 7 7 7 5 9 9 7 7 7 7 7 7 7 9 9 7 9 9 9 10 10 8 9 9 7 7 7 5

E5 N.C. D5/E N.C. E5 D5/E C5 B5 E5 N.C.

9 9 7 7 7 7 9 9 7 7 7 7 10 10 8 10 10 8 9 9 7 9 9 7 9 9 7 9 9 7

Rock Me

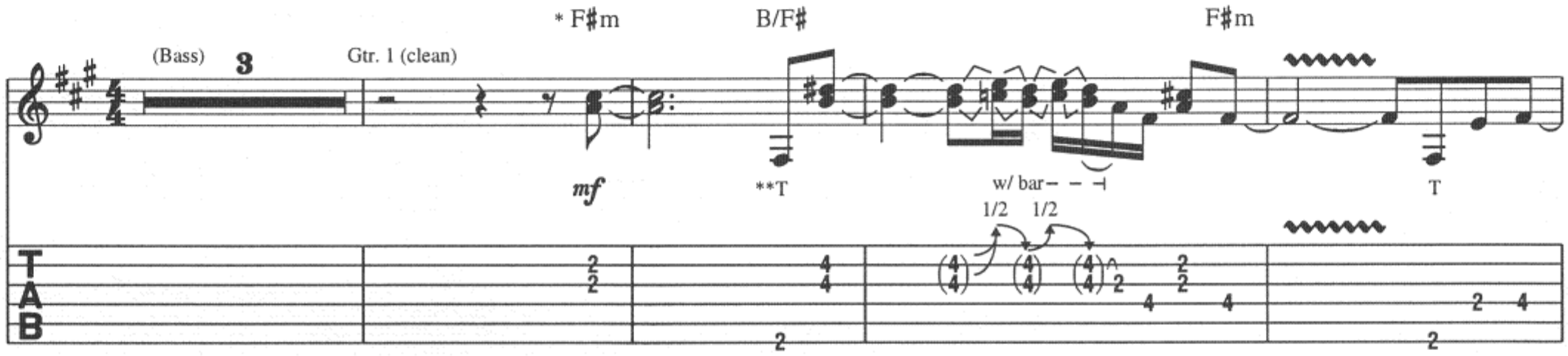
Words and Music by Alan Niven, Mark Kendall, Jack Russell and Michael Lardie



Intro

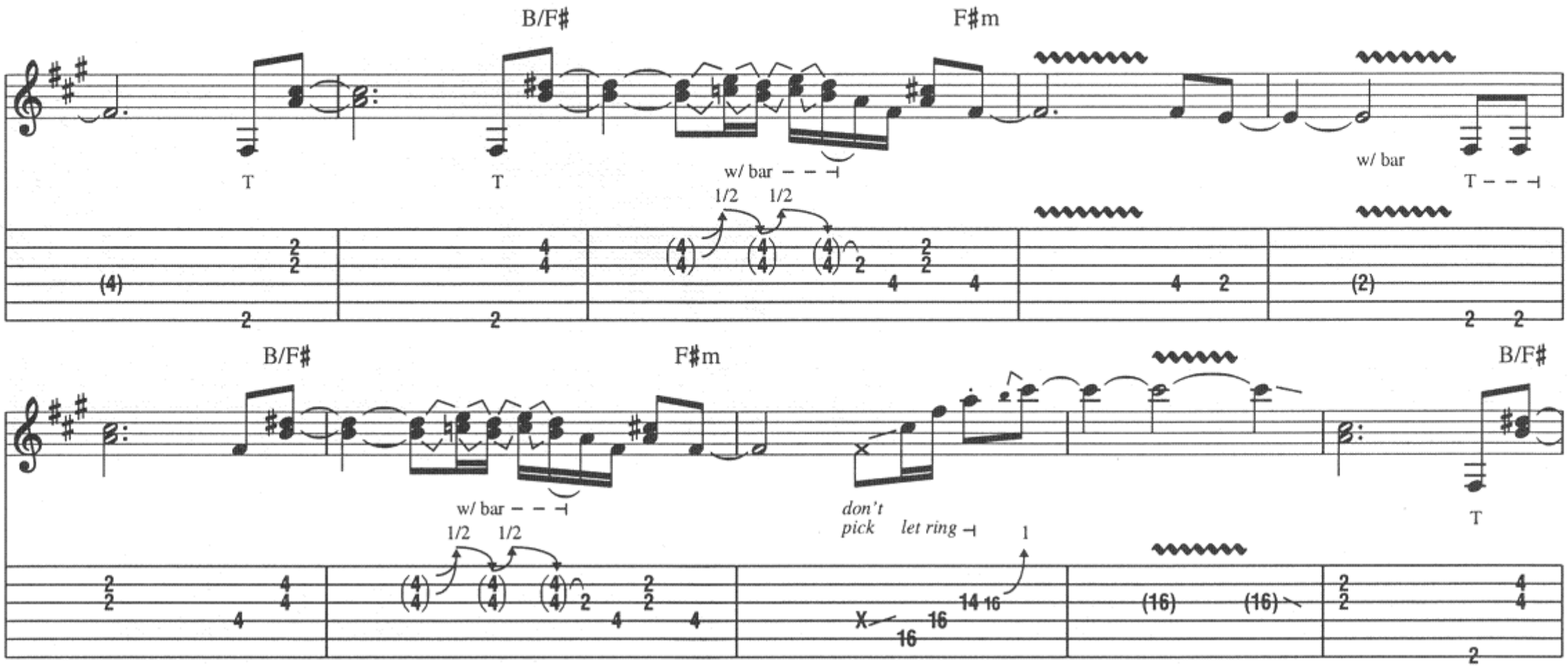
Moderate Rock (♩♩ = ♩³♪) ♩ = 144

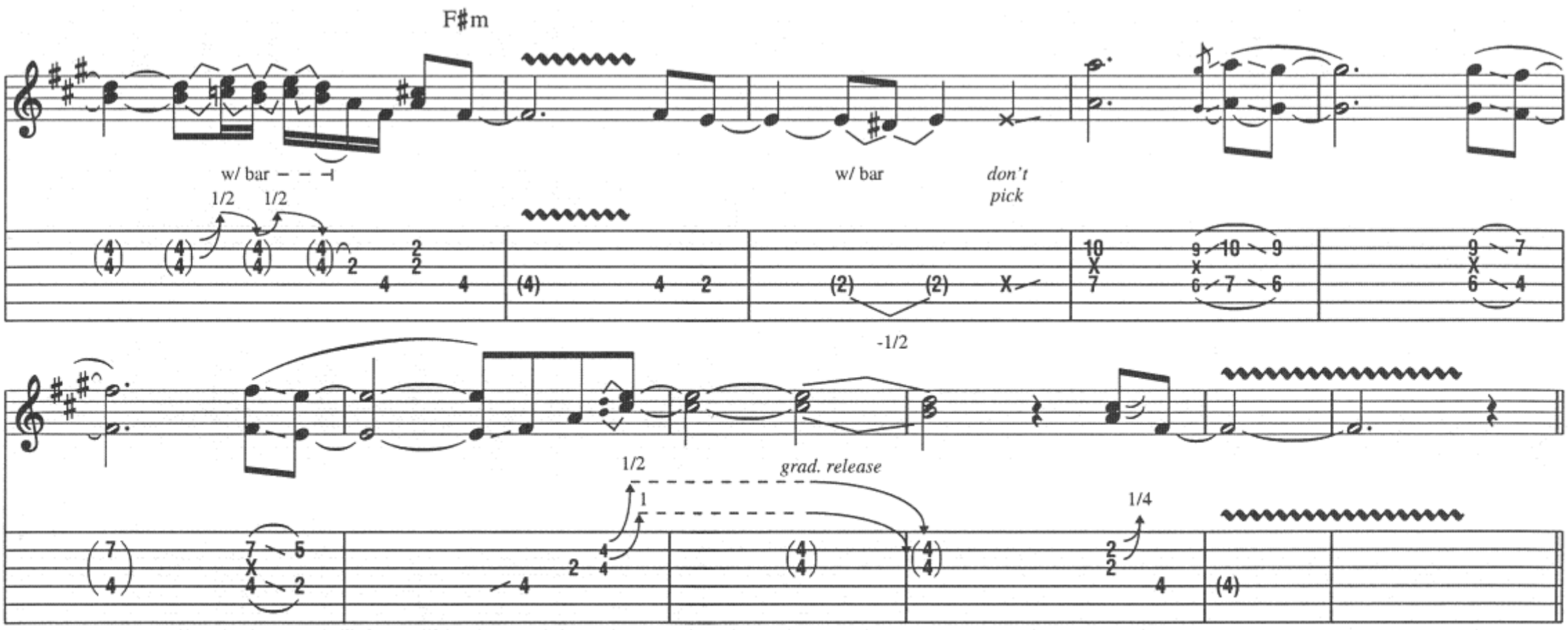
w/ Voc. ad lib.



*Chord symbols reflect basic harmony.

**T = Thumb on 6th string





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Verse

F♯m

1. Sweet lit - tle ba - by, you don't have to go.

T w/ bar

1/2 1/2

Lit - tle ba - by, tell me you won't go.

Oh,

1/2 1

we'd be so good to - geth - er if we had the time.

Oh,

don't pick

let ring

be - in' a - lone's a no - where s - state of mind.

F♯m A B7 D5 E F♯m

Oo, lov - in' ain't no crime, oh, no.

Rhy. Fig. 1 End Rhy. Fig. 1

A B7 D5 E F♯m

I see your man ain't here, he don't care.

Rhy. Fig. 2 End Rhy. Fig. 2

A B7 D5 E F♯m

uh, when the night is gone, uh, we'll move on.

A B7 D5 E5

We'll have to find a way to face an - oth - er day.

Interlude

F♯m

let ring

w/ bar

Verse

F♯m

2. Search the world for some-one I'll nev - er find.

w/ bar

Some-one who ain't, oo, the hurt - in' kind.

don't pick

Gtr. 1: w/ Rhy. Fig. 1

F♯m A B7 D5 E F♯m

Oo, if you stay the night, oh yeah.

A B7 D5 E5 F♯5

we'll make the wrong seem right, so come on now. Rock

Gtr. 1

Rhy. Fill 1

End Rhy. Fill 1

f

(cont. in slashes)

Chorus

F♯5 C♯5 D5 E5 D5 E5 F♯5

Rhy. Fig. 3

Gtr. 1

(cont. in notation)

me, rock me, hold me through the night. Rock

Rhy. Fig. 3A

*Gtrs. 2 & 3 (dist.)

f

*Composite arrangement

C#5 D5 E5 Esus4 E F#5

___ me, ___ rock ___ me, ___ roll me through ___ the night. ___ Rock _

Gtrs. 2 & 3

Gtr. 1

(cont. in slashes)

C#5 D5 E5 D5 E5 B5

End Rhy. Fig. 3

Gtr. 1

___ me, ___ rock ___ me, roll me through ___ the night _

End Rhy. Fig. 3A

Gtrs. 2 & 3

Gtr. 1 tacet

F#m

with burn - ing love ___ to - night. _____

fdbk. *dim.*

pitch: C#

Interlude

Gtrs. 2 & 3 w/ Riff A (5 times)

F♯m

Riff A

Gtr. 1

End Riff A

mp

Verse

Gtrs. 2 & 3: w/ Riff A (8 times)

F♯m

3. Sweet lit - tle babe, _____

Gtr. 1

w/ bar

*Vib. while depressing bar

oh, _____ don't you go. _____

You _____ ain't so, ___ oo, _

w/ bar

1/2 1/2

_____ in - no - cent I _____ know. _____

Oo, _____ I

Gtr. 1: w/ Rhy. Fig. 1

F♯m

A

Riff B

Gtr. 2

let ring - - - - - - - -

B7 D5 E F♯m

know your heart's like mine, oh yeah.

let ring let ring let ring

Gtr. 1: w/ Rhy. Fig. 2 (2 1/2 times)
Gtr. 2: w/ Riff B (2 3/4 times)

B7 D5 E F♯m

And I will find the time to make you mine. Oo,

A B7 D5 E F♯m

and if your love goes bad, if it makes you sad,

Gtr. 1: w/ Rhy. Fill 1

A B7 D5 E5 F♯5

and I'll be back for more, hmm, at your door. Rock

Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 3 & 3A

F♯5 C♯5 D5 E5 D5 E5 F♯5

me, rock me, roll me through the night. Rock

C♯5 D5 E5 Esus4

me, rock me, roll me through

(Rock me.) (Rock me now.)

E F♯5 C♯5 D5 E5 D5

the night. Rock me, rock me, roll me through

E5 B5 C♯5

___ the night. ___ Be - fore the morn - ing light, _____ we'll

Rhy. Fill 2 End Rhy. Fill 2

Gtrs. 2 & 3 Gtrs. 1, 2 & 3

P.M. - - - P.M. - - -

Gtrs. 1, 2 & 3 tacet

D5 E5 F♯m

burn ___ with love ___ to - night. _____ Burn with love to - night. _____

Gtr. 4 (dist.)

mf *dim.*

Guitar Solo

F♯m

f

let ring - - - - -

Gtr. 1: w/ Rhy. Fig. 1

F♯m A B7 D5

Gtr. 1: w/ Rhy. Fig. 2

E F♯m A B7

8va

Gtr. 4

Verse

Gtr. 1: w/ Rhy. Fig. 2 (1 1/2 times)

D5 E F♯m

4. And

8va loco

Gtr. 4

Gtr. 2

let ring

B7 D5 E F♯m

when your man don't care, I will be there.

dim.

let ring sim.

Gtr. 1: w/ Rhy. Fill 1

A B7 D5 E5 F#m

You still be - long in real good love, so ba - by, now, rock

8va

(16)

1 1

17 14 17 14 19

(4)

2 2 2 2 2 2 2 2 2 2 2 2 2 1 0 2

Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A 2nd time
Gtrs. 2 & 3: w/ Rhy. Fill 3 2nd time
Gtr. 4 tacet

2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 3A (last 10 meas.)

Gtr. 4 tacet

F#m C#5 D5 E5 D5 E5 F#5

me, rock me, roll me through the night. Rock

(Rock me.) (Rock me now.)

(19)

2nd time, Gtr. 4: w/ Fill 1

C#5 D5 E5 Esus4 E F#5

me, rock me, roll me through the night. Rock

(Come on.)

Gtrs. 2 & 3: w/ Rhy. Fill 2

C#5 D5 E5 D5 E5 B5

me, rock me, roll me through the night.

(Rock me.) (Rock me now.)

Rhy. Fill 3
Gtrs. 2 & 3

11 11 9 14 14 16

Fill 1
Gtr. 4

1

14 17 (14 17)

1.

C♯5 D5 E5

There's no wrong or right, we'll burn with love. Rock
There's noth - ing left to do, but

Gtrs. 1, 2 & 3

P.M. P.M.

2.

Interlude

Gtrs. 2 & 3 tacet

D5 E5 F♯m B/F♯ F♯m

make sweet love to you.

Gtr. 1

mf

T

w/ bar 1/2 1/2

Gtrs. 2 & 3

w/ Voc. ad lib.

B/F♯ F♯m

T T

w/ bar 1/2 1/2

let ring

F♯m

T T T

w/ bar 1/2 1/2

B/F♯ F♯m F♯ F♯5[II]

⑥ 14fr

Gtrs. 2 & 3

f P.S.

Come on and rock me,

T

w/ bar 1/2 1/2

f P.S.

*Roll up vol. knob

Outro-Guitar Solo

C♯5 D5 E5 D5

yeah!

8va

E5 E ⑥ 12fr F♯5 C♯5 D5 E5

8va loco

F#5
C#5 D5
E5
D5
E5
F#5
C#5
D5
8va
F#5

F#5

8va

T T T T T T T T T T

1

Begin fade

C#5 D5 E5 D5 E5 F#5

Rhy. Fig. 4

End Rhy. Fig. 4

1 1/4

C#5 D5 E5

P.H.

w/ bar

pitch: E

-1 1/2

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (till end)

F#5 C#5 D5 E5

w/ bar

P.H.

pitch: E

Fade out

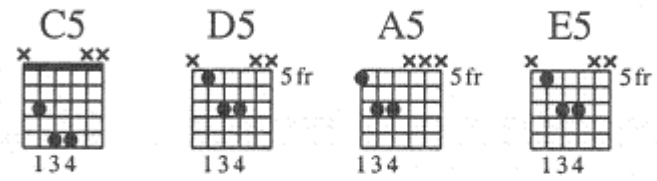
D5 E5 F#5 C#5 D5

P.H. P.H.

pitch: E pitch: E

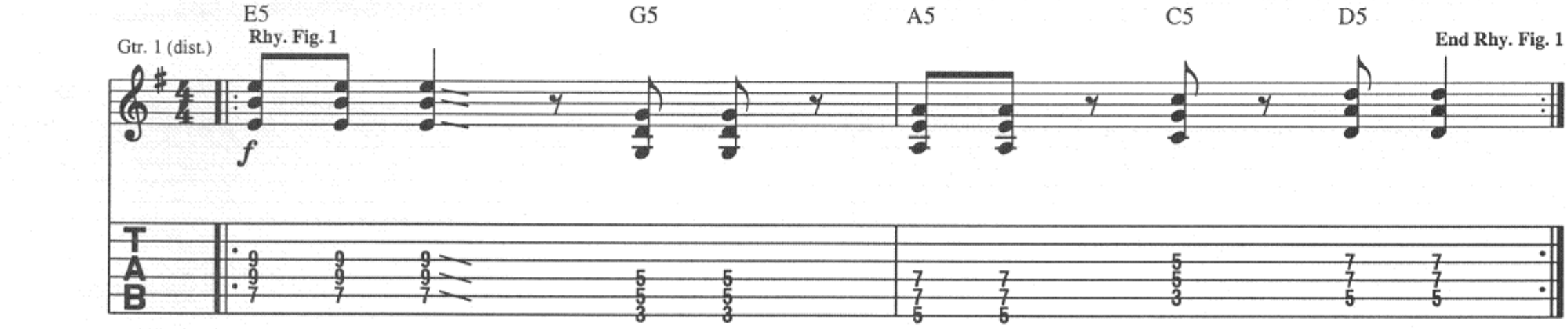
Rock You Like a Hurricane

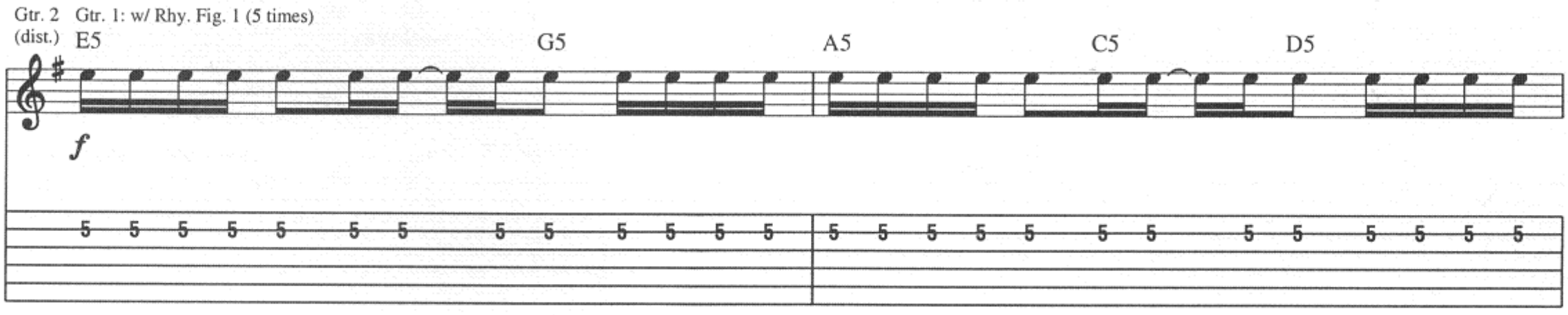
Words and Music by Herman Rarebell, Klaus Meine and Rudolf Schenker

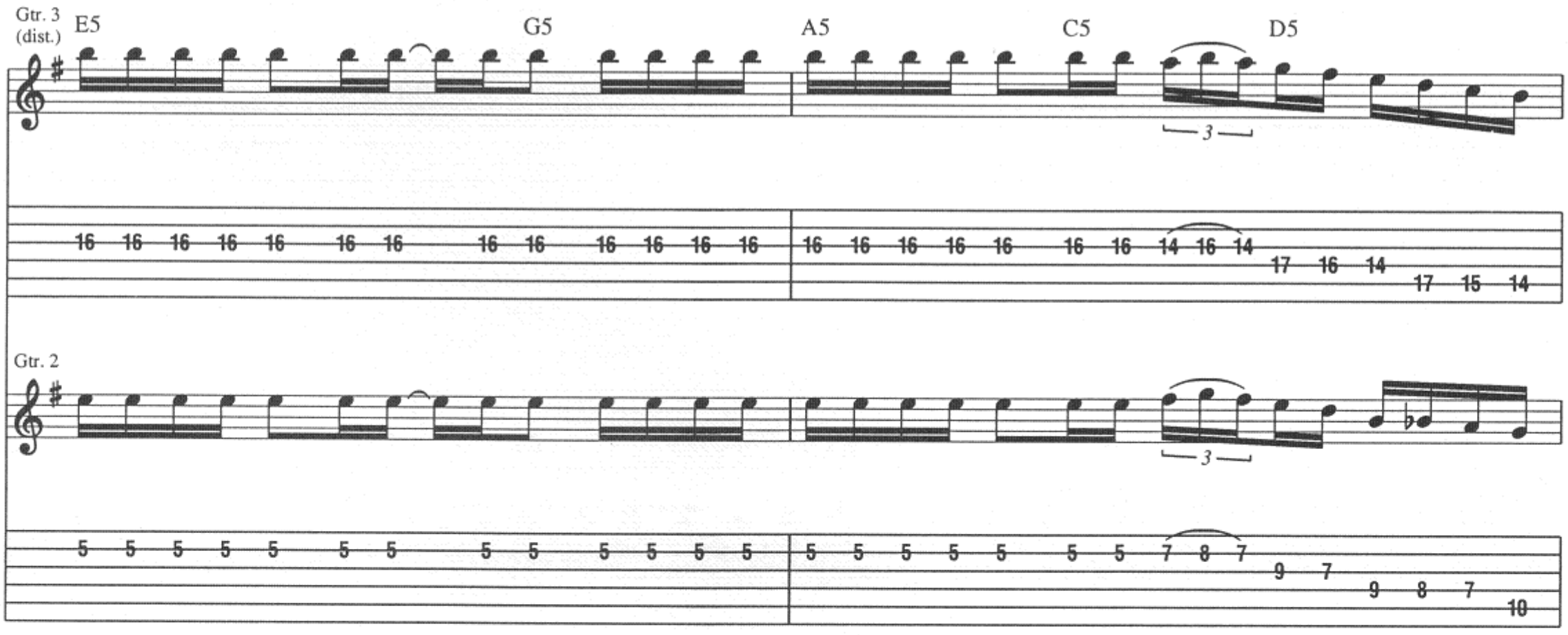


Intro

Moderate Rock ♩ = 124







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E5 G5 A5 C5 D5

8va

15 15 15 19 17 19 17 15 19

8va

10 10 10 15 14 15 14 12 15

E5 G5 A5 C5 D5

8va

19 19 19 22 (22) 19 22

8va

15 15 15 17 (17) 15 17

Gtr. 2 & 3

E5 G5 A5 C5 D5

8va

22 22 22 22 (22) 19 22 20 19 17 20 19 17 20 19 19 20 19 17 20 19 22 12

Gtrs. 2 & 3

E5 G5 A5 C5 D5

8va

loco

Gtr. 1

Rhy. Fill 1

Verse

Gtrs. 2 & 3 tacet

C5 E5 C5 E5 D5

1. It's ear - ly morn - ing, the sun comes out. ___ Last

Gtr. 1

End Rhy. Fill 2

Rhy. Fig. 2

P.M. throughout

C5 E5 C5 D5

night was shak - ing and pret - ty loud. ___ My

Gtr. 2

8va

Harm.

let ring

Pitch: A D B

Gtr. 1

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2 (2 3/4 times)

C5 E5 C5 E5 D5

cat is pur - ring, it scratch - es my skin. So,

loco

Gtr. 2

w/ bar

Gtr. 2 tacet

C5 E5 C5 D5

what is wrong with an - oth - er sin? The

* Gtr. 4 (dist.): w/ Rhy. Fig. 2 (1 3/4 times)

C5 E5

bitch is hun - gry, she

* *mf*

C5 E5 D5 C5 E5 C5 D5

needs to tell, so give her inch - es and feed her well. More

C5 E5 C5 E5 D5 C5 E5

days to come, new plac - es to go. I've got to leave, it's

C5 D5

Rhy. Fill 2

End Rhy. Fill 2

Gtr. 1

P.M.

time for a show.

Gtr. 4

Rhy. Fill 2A

End Rhy. Fill 2A

P.M.

P.S.

Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (3 times)

E5 G5 A5 C5 D5 E5 G5

Here I am, rock you like a hur - ri - cane.

Chorus

Gtrs. 1 & 4: w/ Rhy. Fill 1

A5 C5 D5 E5 G5 A5 C5 D5 E5 G5

Here I am, rock ___ you like a hur - ri - cane. _____

Verse

Gtrs. 1 & 4: w/ Rhy. Fig. 2 (3 3/4 times)
2nd time, Gtrs. 1, 2 & 4 tacet

A5 C5 D5 C5 E5

2. My bod - y is burn - ing, it
ear - ly morn - ing, the

C5 E5 D5 C5 E5 C5 D5

starts to shout. _ De - sire's ___ com - ing, it breaks out loud. ___ Lust
sun comes out. ___ Last night was shak - ing and pret - ty loud. ___ My

C5 E5 C5 E5 D5 C5 E5

is in cag - es, 'til storm breaks loose. _____ Just have to make ___ it with
cat is pur - ring; it scratched my skin. _____ So, what is wrong _ with an -

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 4

C5 D5

2nd time, Gtrs. 1 & 4: w/ Rhy. Fig. 2 (1 3/4 times)

C5 E5 C5 E5 D5 C5 E5

some-one I choose. _
oth - er sin? ___

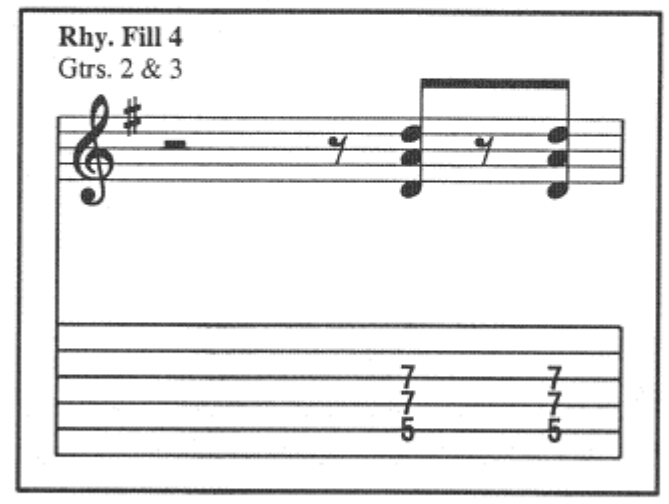
The night is call - ing, I have to go. _____ The wolf is hun - gry, he

* Gtr. 2 & 3

5 7 8 8 5 7 8 8 5 7 8 8

* Composite arrangement

Rhy. Fill 4
Gtrs. 2 & 3



To Coda

C5 D5 C5 E5 C5 E5 D5 C5 E5

runs the show. He's lick-in' his lips, he's read-y to win. On the hunt to - night for

* Gtr. 2 & 3

Chorus

Gtrs. 1 & 4: w/ Rhy. Fill 2

C5 D5

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (7 1/2 times)

Gtr. 3 tacet

E5 G5

love at first sting.

Here I am,

Gtr. 2

Gtr. 3 **Rhy. Fill 3**

End Rhy. Fill 3

Gtr. 2 tacet

A5 C5 D5 E5 G5 A5 C5 D5

rock you like a hur - ri - cane. Are you read - y ba - by?

E5 G5 A5 C5 D5 E5 A5 C5 D5

Here I am, rock you like a hur - ri - cane.

Gtr. 2: w/ Fill 1

E5 G5 A5 C5 D5

Here I am, rock you like a

Gtr. 2: w/ Fill 1

E5 G5 A5 C5 D5

hur - ri - cane. Come on, come on, come on, come on.

Gtr. 2: w/ Fill 1

E5 G5 A5 C5 D5

Here I am, rock you like a

Gtr. 2: w/ Fill 1

E5 G5 A5 C5 D5 E5

Gtrs. 1 & 4

hur - ri - cane.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (7 1/2 times)

Gtr. 4 tacet

E5 D5 G5

Rock you like a hur - ri - cane.

8va

f

Gtr. 2

* T T T

* Tap and slide with R.H. middle finger.

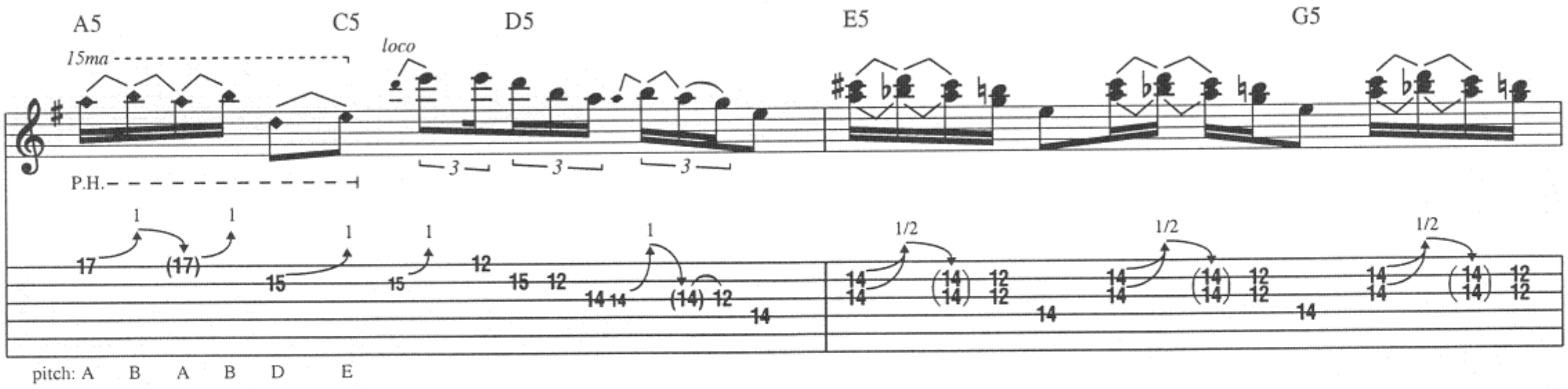
A5 C5 D5 E5 G5

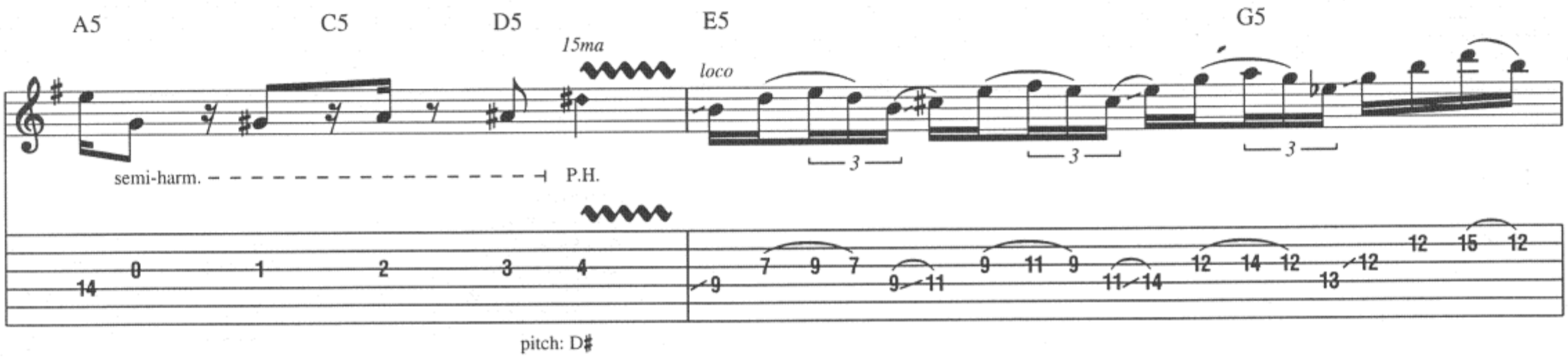
8va loco

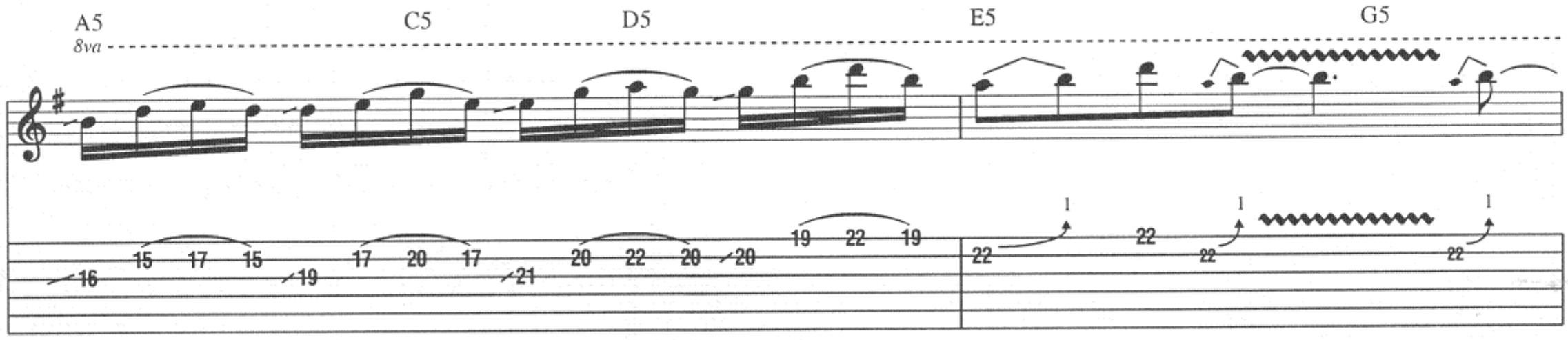
P. S. slight P.M.

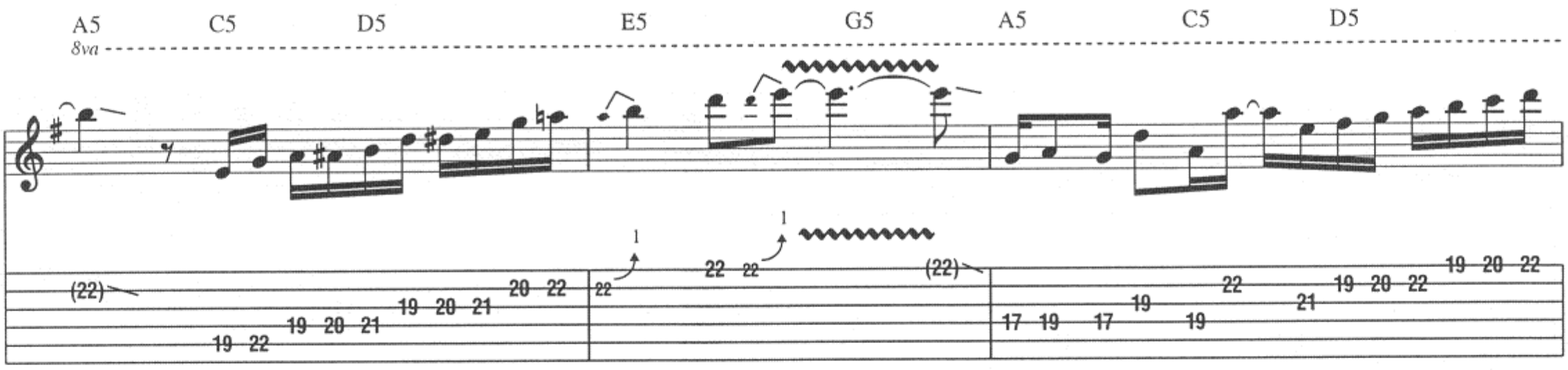
Fill 1

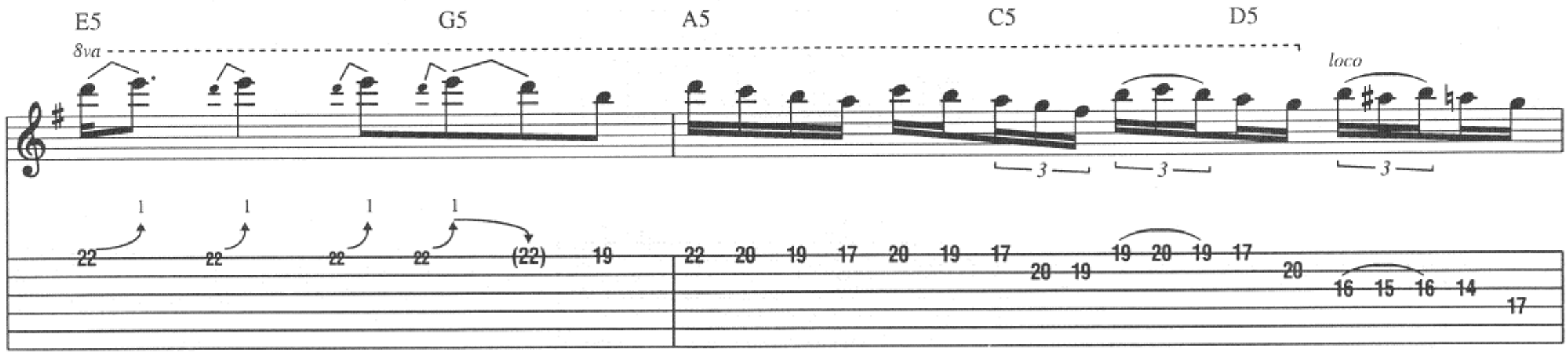
Gtr. 2


A5
C5
D5
E5
G5
15ma
loco
P.H.
pitch: A B A B D E


A5
C5
D5
E5
G5
15ma
loco
semi-harm.
P.H.
pitch: D♯


A5
C5
D5
E5
G5
8va


A5
C5
D5
E5
G5
A5
C5
D5
8va


E5
G5
A5
C5
D5
8va
loco

D.S. al Coda

E5 G5 A5 C5 D5 E5

Gtr. 1

3. It's

3

semi-harm.

grad. bend

1/2

14 16 15 16 14 17 14 15 16 14 17 14 7 5 7 8 7 8 7 5 7 5 7 8 9 10 7 7

Coda

Gtrs. 1 & 4: w/ Rhy. Fills 2 & 2A
Gtrs. 1 & 4: w/ Rhy. Fill 3

C5 D5

love at first sting.

Outro-Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (8 times)
Gtr. 2: w/ Fill 1

E5 G5 A5 C5 D5

Here I am, rock you like a

Gtr. 2: w/ Fill 1

E5 G5

hur - ri - cane.

A5 C5 D5

Are you read - y ba - by?

Gtr. 2: w/ Fill 1

E5 G5 A5 C5 D5

Here I am, rock you like a

E5 G5 A5 C5 D5

hur - ri - cane.

Gtr. 2

1 1

15ma

semi-harm.

P.H.

5 5 8 8 7 7 7 9

pitch: B

E5 G5 A5 C5 D5

Here I am, rock ___ you like a

loco

E5 G5 A5 C5 D5

hur - ri - cane. Well, come on, come on, come on, ___ come on, come on.

E5 G5 A5 C5 D5

Here I am, rock ___ you like a

P.S. slight P.M.

E5 G5 A5 C5 D5 E5

Gtrs. 1 & 4

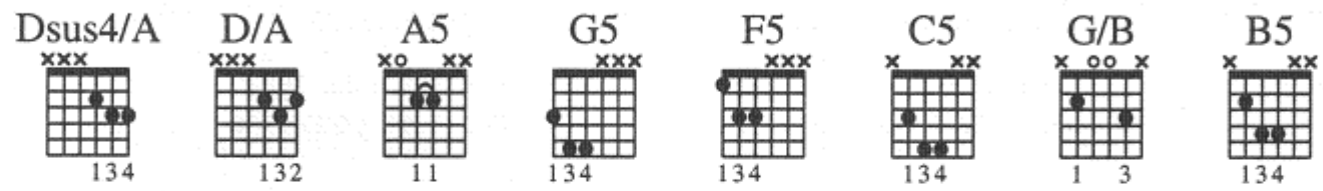
hur - ri - cane. ___ Here I am.

8va *loco*

slight P.M.

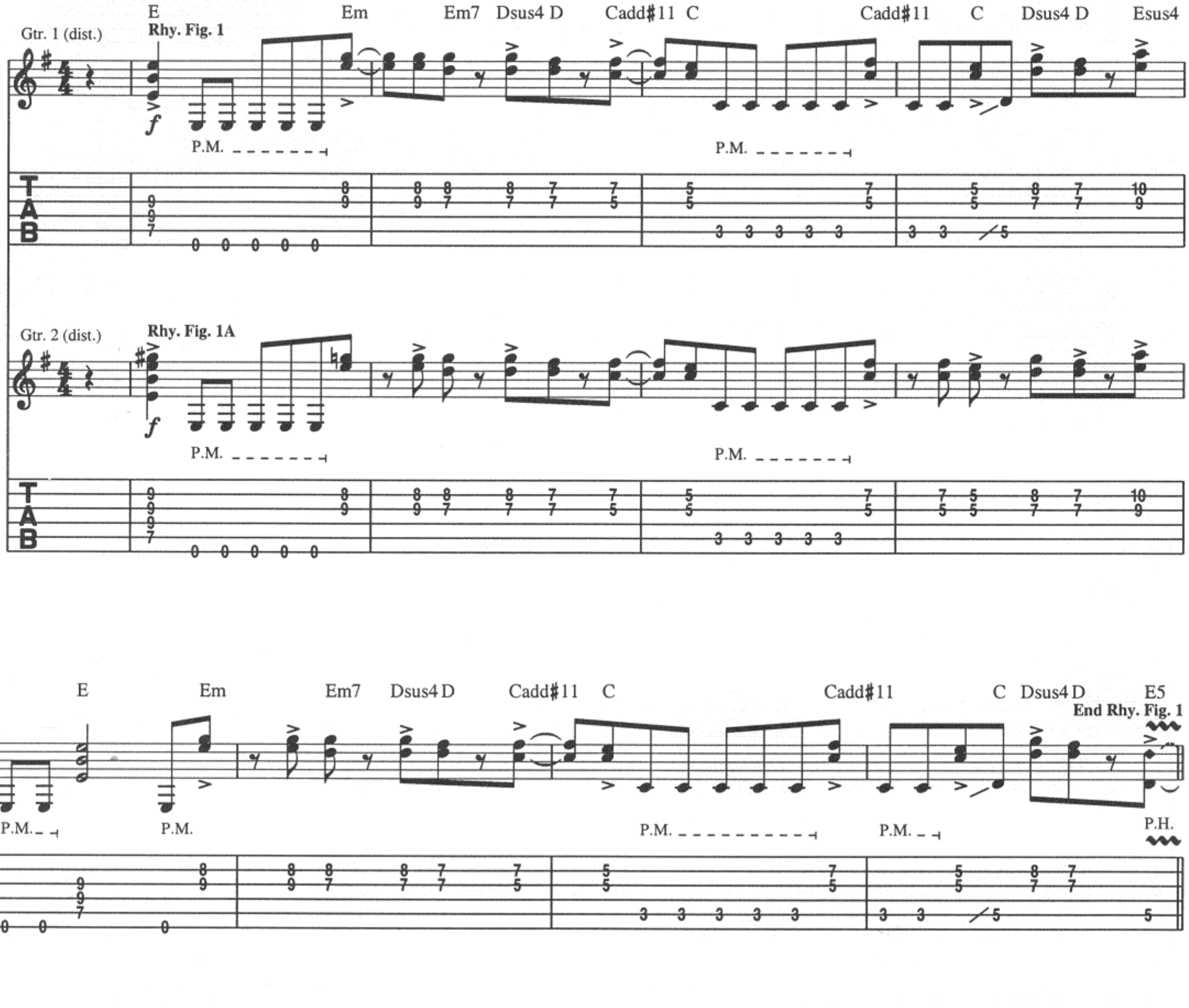
Round and Round

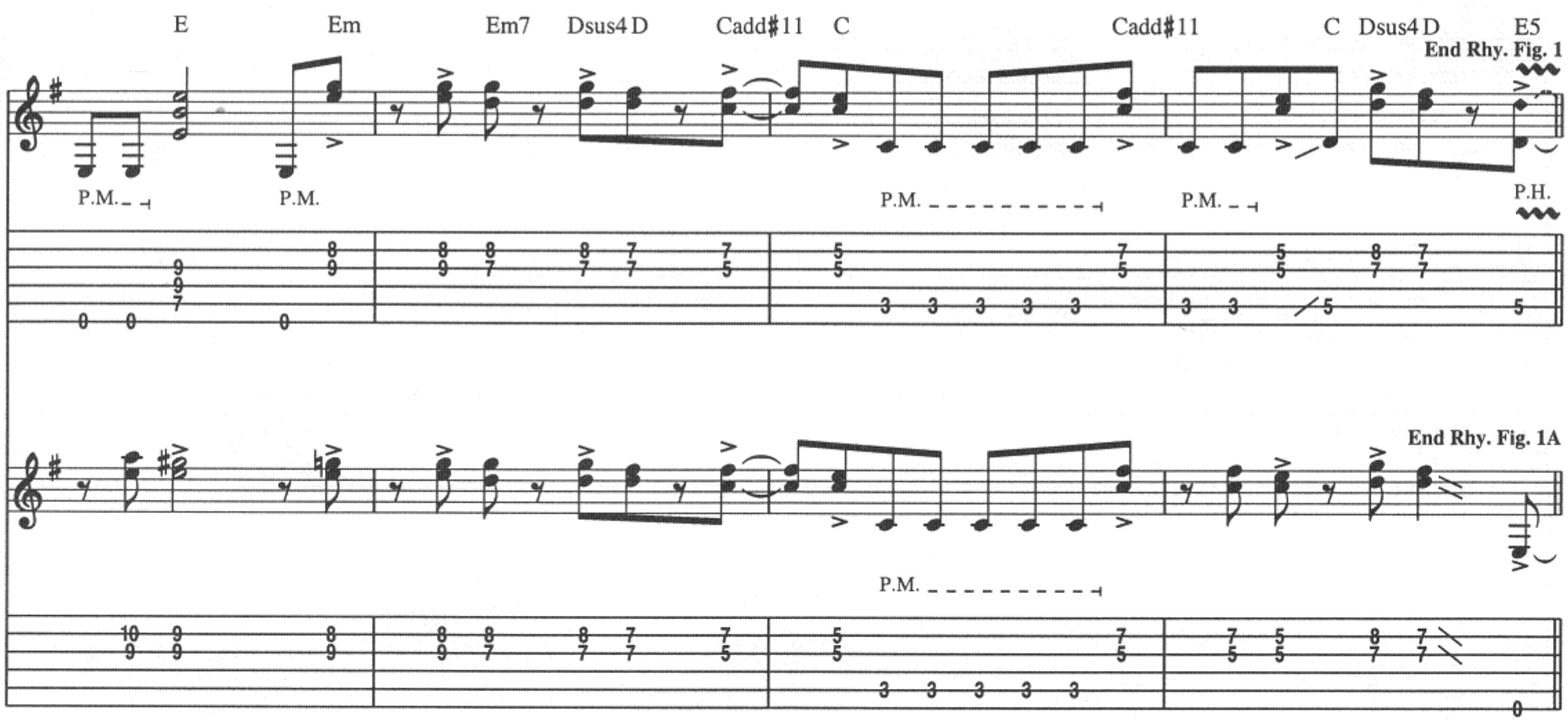
Words and Music by Robbin Lantz Crosby, Warren DeMartini and Stephen E. Pearcy



Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro
Moderate Rock ♩ = 128





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𝄋 Verse

E5 G5 A5 E5

1., 3. Out on the streets, that's where we meet. You make the night, I al-ways cross a line.
2. Look-in' at you, look - in' at me. The way you move you know it's eas - y to see

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

P.M.

To Coda 1 ⊕

G5 A5 E5

Tight-ened our belts, a-bused our - selves. Get in our way, we'll put you on your shelf
the ne - on lights on me to - night. I've got a - way, we're gon - na prove it to - night

P.M. P.M. P.H. P.M. P.M. P.M. P.M. P.M. P.M.

P.M.

G5 A5 E5

an - oth - er day, some oth - er way. We're gon - na go, but then we'll see you a - gain.
like Ro - me - o to Ju - li - et. Time and time I'm gon - na makeyou mine.

P.M. P.M. P.H. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

P.M. P.M. P.M.

I've had e - nough, we've had e - nough.

1., 3. "Call it vain,"
2. "It's all the same,"

she said. I

G5 A5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

P.M. P.M. P.M.

Pre-Chorus

D5 A/C♯ Aadd9 E Esus4 E

knew right from the be - gin - nin' that you would end up win -

Gtrs. 1 & 2

P.M. P.M.

Esus4 E D5 A/C♯ Aadd9

- nin'. I knew right from the start you'd put an

P.M. P.M.

Badd11 B5 D5

ar - row through my heart. Round and

Gtrs. 1 & 2

P.M.

Gtr. 3 (dist.)

mf

P.M.

*vol. swell

𝄋𝄋 Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

Gtr. 3 tacet

E Em Em7 Dsus4 D Cadd♯11 C Cadd♯11 C Dsus4 D Esus4

round, will love ___ find a way, just give ___ it time. Round_

mf

(12/9)

To Coda 2 1.

E Em Em7 Dsus4 D Cadd♯11 C Cadd♯11 C Dsus4 D E5

___ and round, what comes __ a - round goes a - round. I'll tell you why. Dig!

2.

Guitar Solo

Gtr. 2: w/ Rhy. Fill 1

C Dsus4 D A5 Dsus4/A D/A A5

Gtr. 2

Yeah!

8va

Gtr. 3

grad. bend

full

1 1/2

17 20 17 17 20 (20) 20

Gtr. 1

P.M.

5 5 8 7 7 7 2 2 0

3 3 /5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Rhy. Fill 1

Gtr. 2

(cont. in slash)

T A B

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 2 2 0

G A5 G A5

6 6

3fr 3fr

8va 15ma

loco loco

3 6 6 6

P.H.

1/2 1/2

(20) 17 20 17 20 17 20 17 20 17 20 17 20 20 17 20 17 20 17 20 17 19 17 (17) 7 (7) 5 5 5 9 7

12

X

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dsus4/A D/A A A5 G5

5

open

P.M.

8va

3

w/ bar

14 9 14 12 9/ 13 13 17 13 20 20 13 17 17 13 20 20 13 17 17 13 20 20 17 19 17 20 17 21 17 20 19 17 17

P.M. (cont. in slash)

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 0 5 5 3 5 5 3

F5 F G5 G A5 A

6 6 5
1fr 3fr open

*Gtrs. 1 & 2

Gtr. 4 (dist.)

P.M. P.M. P.M.

8va

f

full full

19 19 19 19 17 19 17 17

Gtr. 3

8va

full full

20 20 20 20 17 20 17 17

*composite arrangement

A5 G5 F5 F G5 G

6 6
1fr 3fr

P.M. P.M.

8va

15 17 15 18 15 18 17 15 17 15 17 15 17 16 14 16 14 15 17 17 15 17

8va

12 13 12 15 12 15 13 12 13 12 14 12 14 12 15 12 14 12 13 14 12 13

A5 A5 G5 F5 E5

A (5) open — F (6) 1fr — E (6) open

P.M. — P.M. — P.M.

8va

dive w/ bar — 1/2

8va

dive w/ bar — full

D.S. al Coda 1

C5 G/B

8va — P.S. (cont. in notation)

1/2 1/2 1/2 1/2

8va

full full full full

Coda 1

B5

Gtr. 2 — (cont. in notation)

we'll put you on your shelf.

Gtr. 1

D.S.S. al Coda 2

Asus2 B5 D5

Round ___ and

Gtrs. 1 & 2

P.M.

Coda 2

C Dsus4 D Esus4 E Em Em7 Dsus4 D C5

Round ___ and round, will love ____ find a way, just give _

*Gtrs. 1 & 2

P.M. P.M.

*composite arrangement

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile, till fade

G/B A5 G5 A5 Esus4 E Em

___ it time, time, time, time. ___ Round ___ and round, what comes _

P.M. P.M. P.M. P.M.

Em7 Dsus4 D Cadd#11 C Cadd#11 C Dsus4 D Esus4

___ a - round goes a - round. I'll tell you why, ___ why, ___ why, _____ why. ___ Round _

Gtr. 3

-1

w/ bar

-1

Outro-Guitar Solo

E Em Em7 Dsus4 D Cadd♯11 C Cadd♯11

and round.

C Dsus4 D Esus4 E Em

Begin Fade

Em7 Dsus4 D Cadd♯11 G Cadd♯11

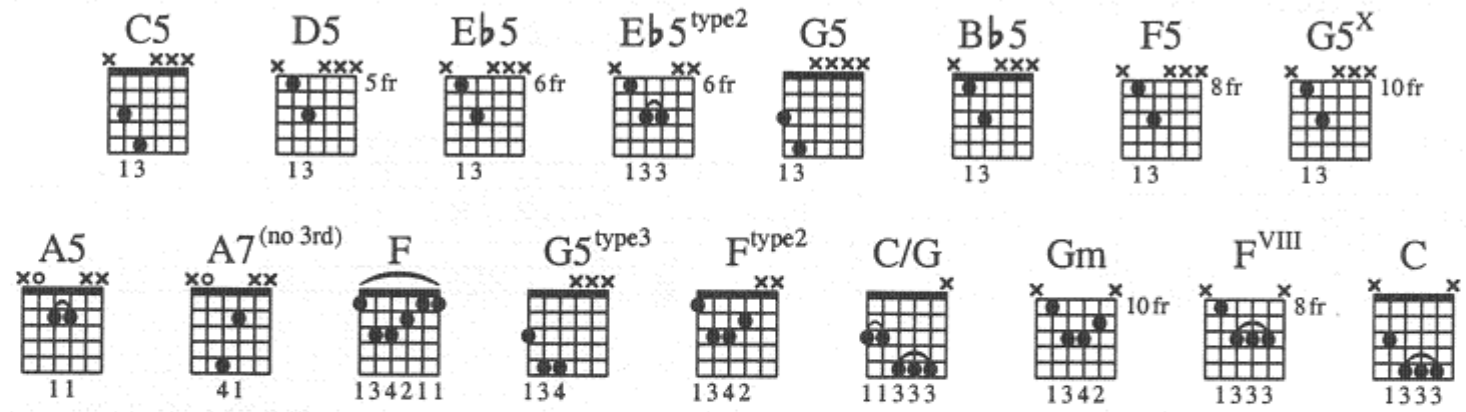
C Dsus4 D Esus4 E Em

Em7 Dsus4 D Cadd♯11 C Cadd♯11 C Dsus4 D Esus4

Fade Out

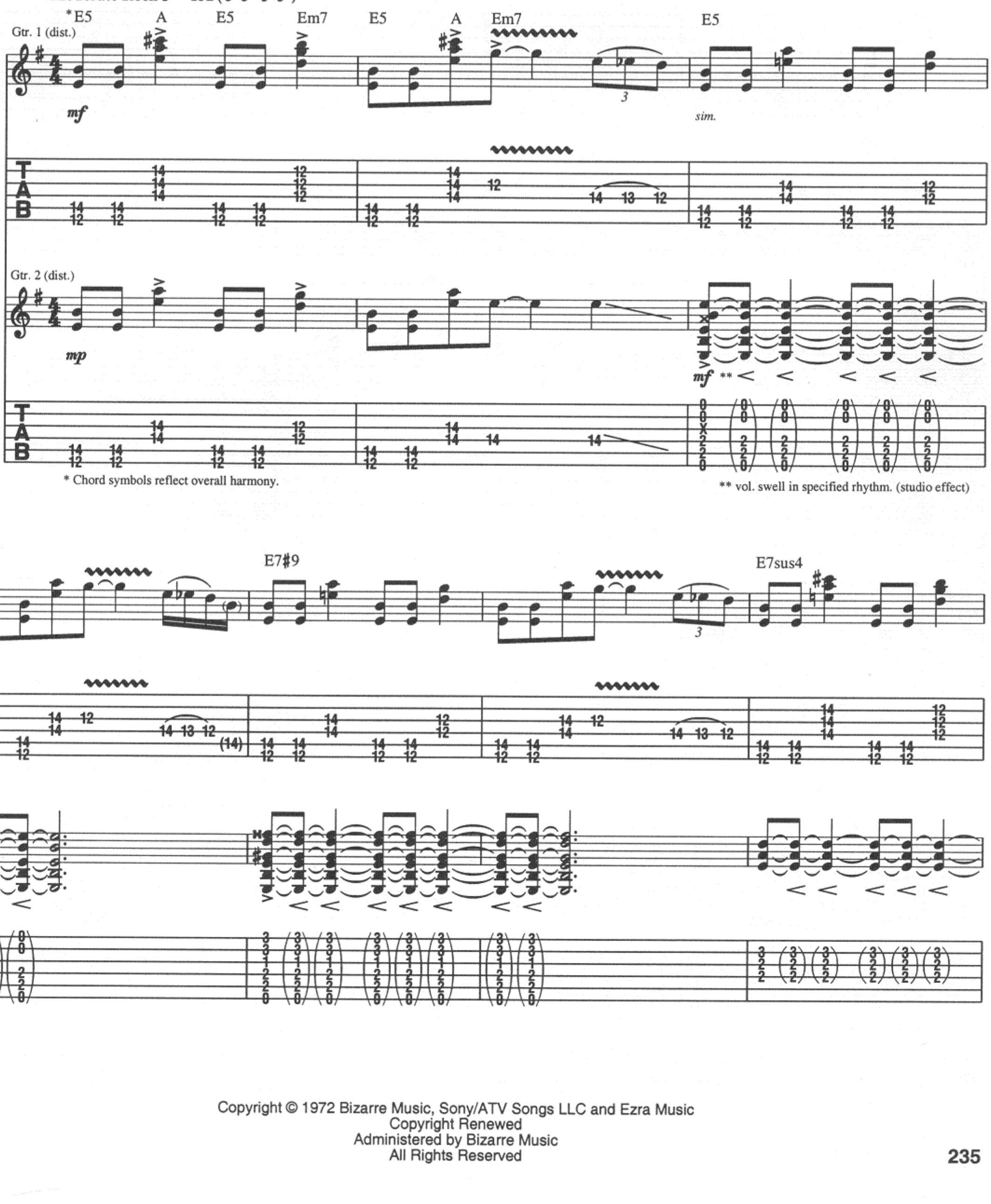
School's Out

Words and Music by Alice Cooper, Neal Smith, Michael Bruce, Glen Buxton and Dennis Dunaway



Intro

Moderate Rock ♩ = 132 (♫ = ♩³♪)



* Chord symbols reflect overall harmony.

** vol. swell in specified rhythm. (studio effect)

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E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7

Rhy. Fig. 1 End Rhy. Fig. 1 Rhy. Fig. 2

Verse

Gtr. 2: w/ Rhy. Fig. 2, 4 times

E5 A/E Em E5 A/E E5 Em7 E5 A/E Em

1. Well, we got no choice, all the girls

Rhy. Fig. 3 End Rhy. Fig. 3

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 3, 3 times

E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7

and boys mak - in' all their noise,

E5 A/E Em E5 A/E E5 Em7 E5 A/E Em

'cause they found new toys. Well, we

Pre-Chorus

C5 D5 E♭5 E♭5 type2

Gtr. 1

sim.

3

can't sa - lute ya, can't find a flag. If that don't suit ya, that's a drag.

Gtr. 2

sim.

Chorus

G5 B♭5 C5 F5 G5 X F5 G5 X

Rhy. Fig. 4

School's out for sum-mer!

Gtr. 3 (dist.)

mf

full

Gtr. 2

Rhy. Fig. 4A

G5 B♭5 C5 F5 G5^X F5 G5^X

End Rhy. Fig. 4

School's out for - ev - er!

full

End Rhy. Fig. 4A

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, last 4 meas.

B♭5 C5 F5 G5 F5 G5

School's been blown to piec - es!

Gtr. 3

A5 A7(no 3rd) F

Gtr. 2

Gtr. 3

Bridge

Gtr. 2 tacet

C Csus2#11 C Csus2#11 C Csus2#11 C Csus2#11

No more pen - cils, no more books, _____

Gtr. 3

fdbk.

(10) (10)

Rhy. Fig. 5

* Gtr. 4

mf

sim.

* Kybd. arr. for gtr.

Dsus$^{2}_{4}$ D D9 D Dsus$^{2}_{4}$ D

Gtr. 2

no more teach - er's dir - ty looks. Yeah!

(No more teach - er's dir - ty looks. _____)

(10)

End Rhy. Fig. 5

Guitar Solo

Gtr. 4 tacet
Gtr. 2: w/ Rhy. Fig. 1, 2 times

E5 A/E E5 Em E5 A/E Em

Gtr. 1: w/ Rhy. Fig. 6, 3 times

E5 A/E E5 Em E5 A/E Em

Gtr. 3

full full full full full full

fdbk.

Rhy. Fig. 6 End Rhy. Fig. 6

Gtr. 1

w/ bar

E5 A/E E5 Em E5 A/E E5 Em E5 A/E Em

2. Well, we got _

Gtr. 3

full

Gtr. 2

Verse

Gtr. 1: w/ Rhy. Fig. 3, 4 times
Gtr. 2: w/ Rhy. Fig. 2, 3 1/2 times
Gtr. 3 tacet

E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7

___ no class, ___ and we got ____ no prin - ci - ples, ___

E5 A/E Em E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7

and we got ____ no in - no-cence. We can't e - ven think of a word that rhymes! ___

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, simile

E5 A/E Em G5 B♭5 C5 F5 G5 F5 G5

School's out for sum-mer!

Gtr. 2 Gtr. 3

full full full w/ bar

B♭5 C5 F5 G5 F5 G5

School's out for - ev - er! My

8va

full full full full w/ bar

G5 type 3 F type 2 C/G

Gtrs. 1 & 2

school's been blown to piec - es! No more pen - cils,

loco

grad. bend full fdbk.

Bridge

Gtrs. 1 & 2 tacet

Gtr. 4: w/ Rhy. Fig. 5, 1 3/4 times

C Csus2♯11 C Csus2♯11

C Csus2♯11 C Csus2♯11 $Dsus^2_4$ D D9 D $Dsus^2_4$ D D9 D

w/ children's laughter & talking

no more books, no more teach - er's dir - ty looks.

grad. bend full

1/2

Gtr. 3 tacet

C Csus2♯11 C Csus2♯11 C Csus2♯11 C Csus2♯11

Out for sum - mer, out till fall.

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, 1 1/2 times, simile

Dsus$^{2}_{4}$ D D9 D Dsus$^{2}_{4}$ D G5 B♭5 C5

We might not go back at ___ all! ___ School's out for

Gtr. 3 Gtr. 3 Gtr. 3

Gtr. 1
divisi

full

13 15

F5 G5 F5 G5 B♭5 C5

ev - er! School's out for

full full full full full full

15 15 15 15 15 15 15 15 15 15 15 15
17 17 17 17 17 17

F5 G5 F5 G5 B♭5 C5 F5 G5

sum-mer! School's out with fe - ver!

8va

full full w/ bar full full

15 15 15 13 15 13 15 15 20 20

F5 G5 Gm F^{VIII} C

w/ school bell

w/ children's cheers & tape effects

Gtr. 2

School's out com - plete - ly!

8va *loco*

full 1/2 w/ bar grad. bend full grad. bend full fdbk.

20 20 (20) 18 20 18 20 10 10 (10)

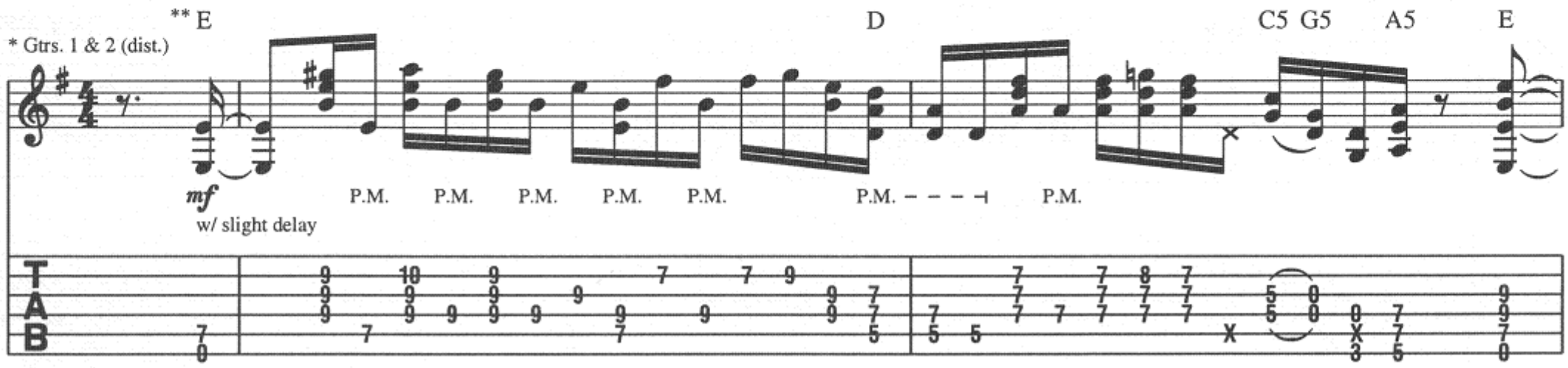
Seventeen

Words and Music by Kip Winger, Reb Beach and Beau Hill

Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

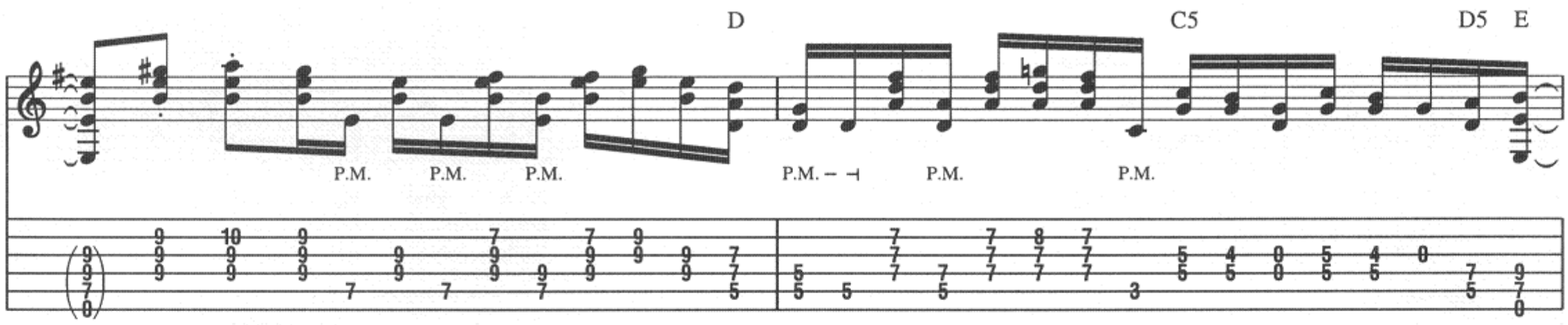
Intro

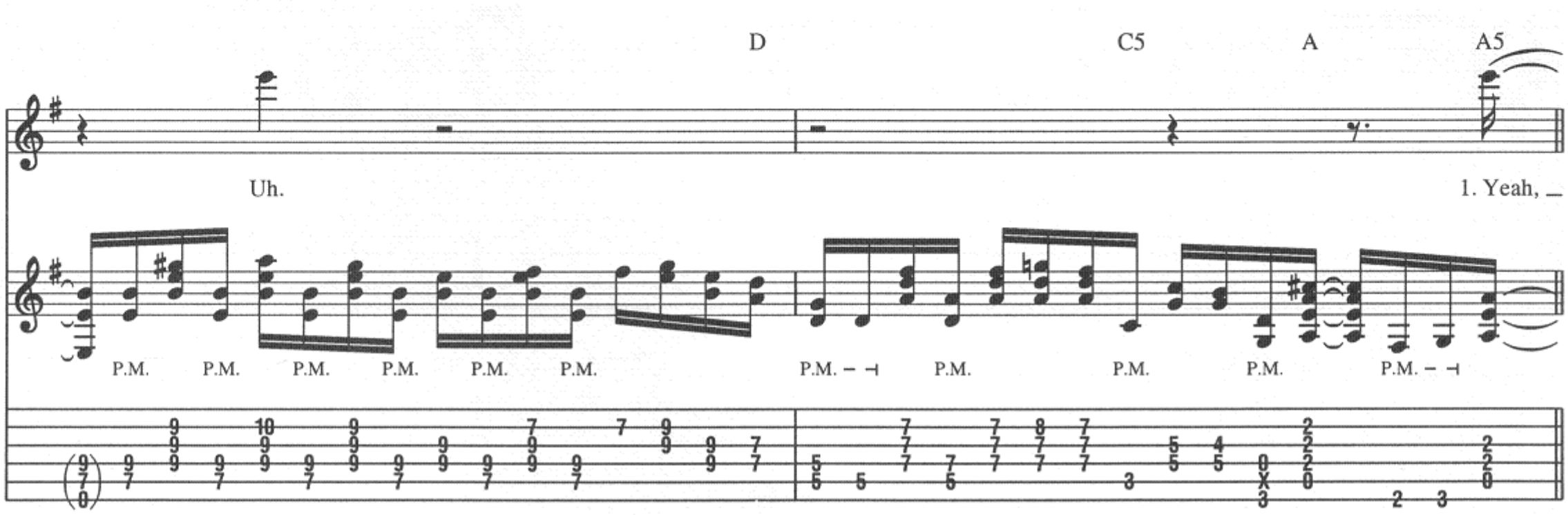
Moderate Rock ♩ = 96

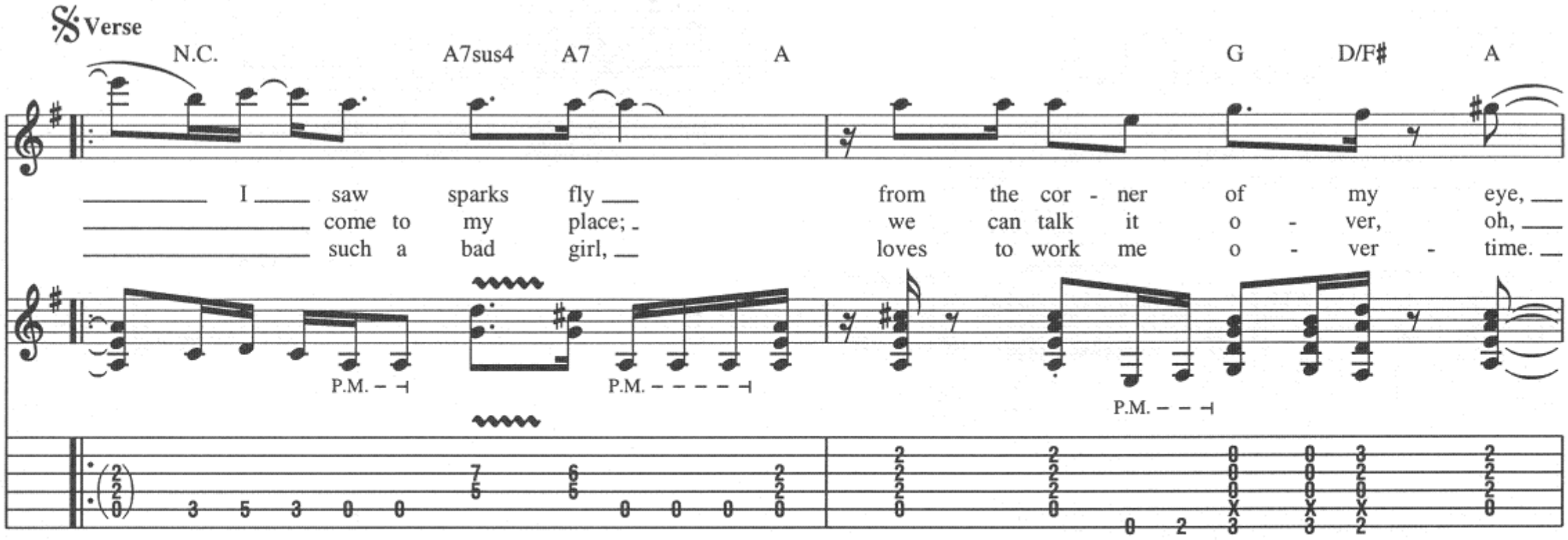


* Composite arrangement

** Chord symbols reflect basic tonality.







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N.C. A7sus4 A7 A5 D5 N.C. A5

and when I turned, ooh, it was love at first sight.
ev - 'ry-thing go - ing down in your head.
Feels good, hah, danc - ing close to the bor - der - line.

P.M. P.M. P.M.

N.C. A7sus4 A7 A D/F♯ G5 A

I said, "Please ex - cuse me, I did - n't catch your name. Whoa,
She says, "Take it eas - y, I need some time. Time
She's a mag - ic moun - tain, she's a leath - er glove. Oh,

P.M. P.M. P.M.

To Coda

N.C. A7sus4 A7 A5 D5 N.C. F5

it'd be a shame not to see you a - gain."
to work it out, to make you mine."
she's my soul.

P.M. P.M. P.M. P.M.

Pre-Chorus

G Gsus4 A5 Asus4 A Asus2 A5

__ And just when I thought she was com - in' to my door, ____

Gtr. 1

P.M. – ⊣ P.M. – ⊣ P.M. – ⊣ P.M. – ⊣

Gtr. 2

P.M. – ⊣ P.M. – ⊣ P.M. – ⊣ P.M. – ⊣ P.M. – ⊣

F5 G5 A5 B5 C5 G5 A5 N.C. E

she whis - pered sweet and brought me to __ the floor. _____ She said,

P.M. – ⊣ P.M. – ⊣ P.M. – ⊣ P.M. – ⊣

P.M. – ⊣ P.M. – ⊣ P.M. – ⊣ P.M. – ⊣

Chorus

D C5 D5 E

"I'm on - ly sev - en - teen." _____

(Sev - en - teen.) __

Rhy. Fig. 1

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. – ⊣ P.M. P.M.

D C5 G5 A5 N.C. E

"I'll show you love _ like ___ you've nev - er seen, _ ow." _
You ain't seen ____ love, ain't __ seen noth-in' like __ me. _____

End Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M. – ⊣ P.M. P.M. P.M. – ⊣

D C5 D5 E

She's on - ly sev - en - teen. _____

* (Sev - en - teen.) ___

P.M. P.M. P.M. P.M. P.M. P.M. P.M. – ⊣ P.M. P.M.

* Sung 1st time only.

1. E D C5 A5

Dad - dy says _ she's too ____ young, but she's old e - nough _ for me. _____ 2. Mm, _

P.M. P.M. P.M. P.M. P.M. P.M. P.M. – ⊣ P.M. P.M. P.M. – ⊣

2. N.C. G5

Sev - en - teen, _____ ay, yeah. _____

Gtr. 3 (dist.)

8va

mf

w/ slight delay

w/ bar

Harm.

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.S.

Guitar Solo

B5 *loco* A5 G5

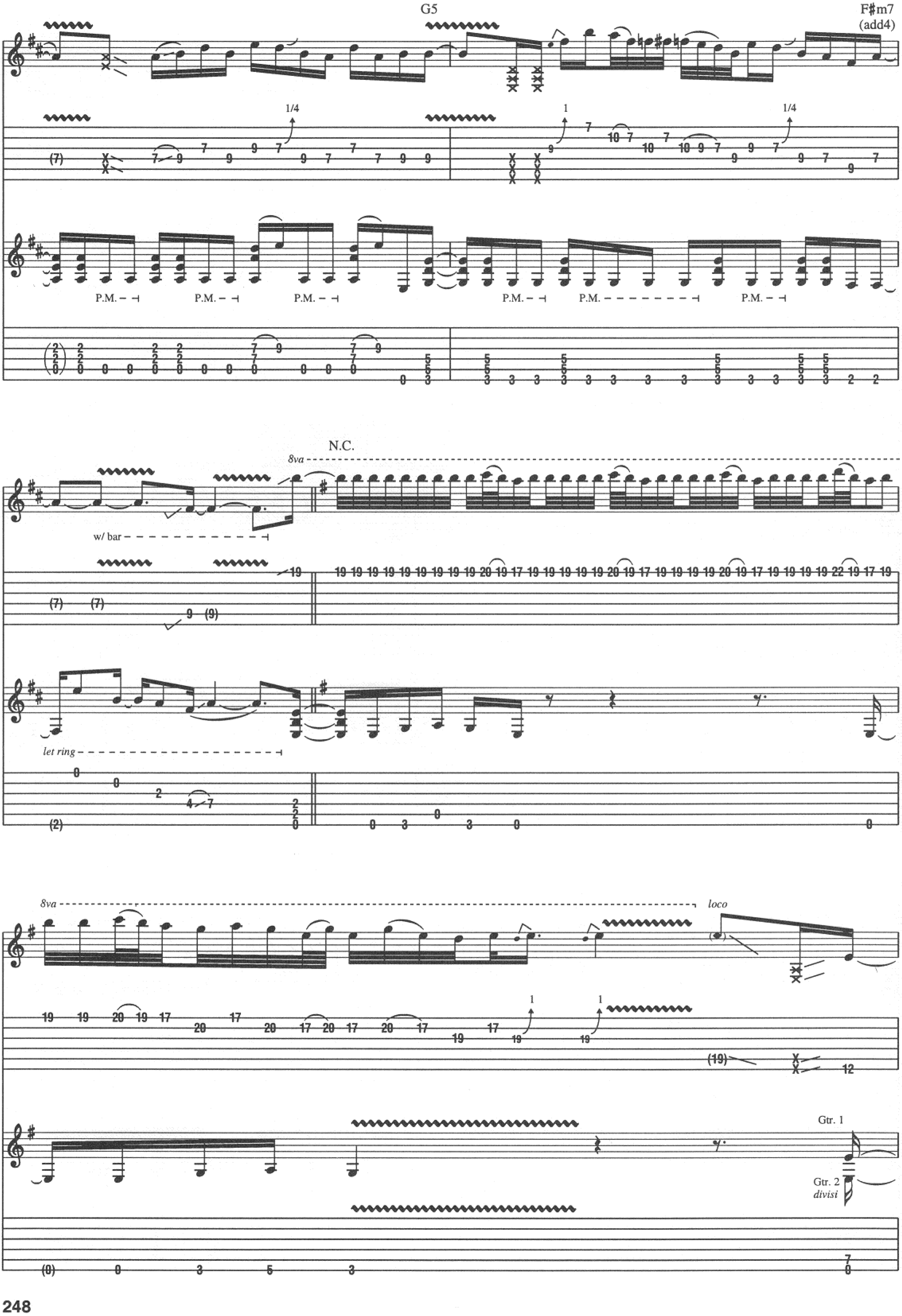
P.M. P.M. P.M. P.M. P.M. P.M. P.M.

A5 D5 A5 B5

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

A5

P.M. P.M. P.M.


G5
F♯m7
(add4)
1/4
1
P.M.
N.C.
8va
w/ bar
let ring
loco
Gtr. 1
Gtr. 2
divisi

8va

6

12

12

T

(12) 14 15 17 15 14 17 15 14 14 15 17 14 17 15 14 15 17 14 16 17 14 16 17 17 18 17 15 17 17 19 15 17 19 20 19 17 15 17 19 17

(7) (0) 7 0 5 3 7 5 5 3 7 0 7 0

8va

10

Aw.

20 19 17 20 17 19 19 19 16 17 19 16 17 19 19 2 1/2 24

(7) (0) 7 0 5 3 7 5 5 3 7 0

Interlude

Huh.

8va

24 24 (24)

P.M.

1/2

5 7 (7) (4) 6 2 7 4 5

D.S. al Coda

A5

Gtr. 3 tacet

3. Yeah, _

Gtr. 1

Gtr. 2
divisi

P.M. P.M.

1/2

Coda

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (till fade)

D5 N.C. E D

It must be love. She's on - ly sev - en - teen.

Gtrs. 1 & 2

P.M.

C5 D5 E D C5 G5 A5 E

That girl, she gives me love like I've nev - er seen.

(Sev - en - teen.

D C5 D5 E D

She's on - ly sev - en - teen. Dad - dy says she's too young, but she's

Sev - en - teen.

C5 G5 A5 E D C5 D5 E

old e - nough for me. She's ev - 'ry - thing I need.

Sev-en - teen. Sev - en - teen.).

D C5 G5 A5 E

Dad - dy says she's too young, but she's old e - nough, old e - nough for me.

Outro Guitar Solo

C5 D5 E

Yeah, yeah, yeah.

Gtr. 3

-1/2 -1/2 -1/2

w/ bar

D C5 G5 A5 E

8va

D C5 D5 E

8va loco

grad. dip
w/ bar

w/ bar
-1/2

D C5 G5 A5 E

* In one motion, tap the note indicated with the index finger of the pick hand, then pluck the adjacent strings with the same finger while pulling off.

8va loco C5 D5 E

T T T T T T 1/2

17 19 21 19 16 19 21 19 17 15 17 15 14 12 15 17 15 14 12 14 16 14 11 14 16 14 12 11 12 14 14 12 14

Begin Fade D C5 G5 A5 E

1/4 1/4

(14) 14 14 12 12 12 14 12 14 12 10 12 12 11 12 10 9 14 13 14 14 13 12 12 12 12 15 12 14 12 12

D

15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12

C5 D5 E

1 1/2

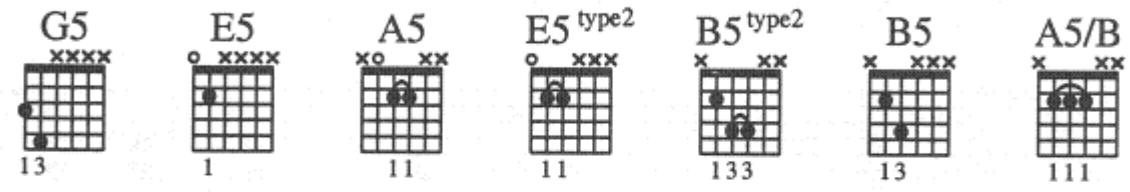
15 12 14 12 14 12 15 12 14 12 14 12 15 12 14 12 14 12 15 12 14 12 15 15 12 14 12 15 12 14

Fade out D C5 G5 A5 E

(14) 12 15 12 15 1 12 15 12 15 14 12 14 14 12 14 12 1/4 12 12 12 12 12 15 14 14 14 12 14 12 12 15

Shake Me

Words and Music by Tom Keifer



Intro

Moderate Rock ♩ = 135

(drums) 2 * Gtrs. 1 & 2 (dist.) *f* B5 Gtr. 1 Gtr. 2 *divisi* G5 Gtr. 2 tacet Gtr. 1 E5 A5

T A B

* composite arrangement

E5 B5 G5 E5 A5 E5 B5

All right — yeah.

Rhy. Fig. 1 **End Rhy. Fig. 1**

Verse

Gtr. 1: w/ Rhy. Fig. 1, 3 times

B5 G5 E5 A5

1. I met this girl a - round — quar - ter to ten. — We made it once she said,

E5 B5 G5 E5

"Make me a - gain." — She wrapped her love a - round me all nite long. —

Gtr. 2

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A5 E5 B5 G5

In the morn - in' we were still go - in' strong, Now let me tell ya, it

Rhy. Fig. 2

P.M.

E5 A5 E5 B5

sure felt good. First time I saw that girl I knew it would.

P.M. P.M. (cont. in slash)

G5 E5 G G# E A5

3fr 4fr open

End Rhy. Fig. 2

Gtr. 2

P.M. (cont. in notation)

Now let me tell ya, it sure felt right. No pull - in' teeth she did - n't wan - na fight. She said,

Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

Chorus

B5 A5 E5 B5 E5 N.C.

"Shake me all night." She said, "Shake me, shake it don't break it ba - by.

Gtrs. 1 & 2 Rhy. Fig. 4

semi-harm.

B5 A5 E5 A5 F♯5 B5 G5

Shake me all ____ night." She said, "All ____ night long."_

End Rhy. Fig. 4

Gtr. 1

Gtr. 2
divisi

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas.
Gtr. 2 tacet

E5 A5 E5 type2 B5 type2

Gtr. 2

All night long, ___ ba - by.

Gtr. 3 (dist.)

f w/ bar

1/2

-1 -1/2

Verse

Gtr. 1: w/ Rhy. Fig. 1, 3 times
Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile

Gtr. 3 tacet

B5 G5 E5 A5

2. Screamed and scratched and rolled out of the bed, ___ I nev - er real - ly got her

E5 B5 G5 E5 A5

out of my head._ And now and then she makes those so - cial calls,_ gives me a squeeze, gets me

Gtr. 2: w/ Rhy. Fig. 2, simile

E5 B5 G5 E5

kick - in' the walls. Now let me tell ya, it still feels tight,

Gtr. 1: w/ Rhy. Fig. 3

A5 E5 B5 G5

and we were sha - kin' af - ter ev - er - y bite. I feel her com - in' in the

E5 A5 E5 A5 E5 A5 E5

mid-dle of the night, scream-in' high - er.

Gtrs. 1 & 2

w/ delay repeats

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4

B5 A5 E5 B5 E5

"Shake me all night." She said, "Shake me, shake

N.C. B5 A5 E5

it don't break it ba - by. Shake me all night." She said,

To Coda

Bridge

B5 E5 N.C. A5 E5

"Shake me." Ooh, yeah. All night. Keep

Gtrs. 1 & 2

semi-harm.

B5 A5

the fire burn - in' 'cause we're do - in' all right. All night.

P.M. P.M.

Guitar Solo

E5 F♯5

Come on and shake it right.

** 8va

Gtr. 3

loco

f w/ bar

P.H.

full

-2 1/2

* Gtrs. 1 & 2

P.M.

* composite arrangement

** applies to harmonic only

8va

full

P.M.

(cont. in slash)

Gtr. 3 tacet

B5 G5 E5 G 3fr G♯ 4fr A5

Gtrs. 1 & 2

Gtr. 3

8va

full

(17) (17) 17

Gtr. 4 (dist.)

f

1/4

8va

full full full full

E5 A5/B B5 type2 G5

Gtr. 4

8va

loco

full full full full

E5 G 3fr G♯ 4fr E open A5 E5 type2 A5

Interlude

Gtr. 1 tacet

Gtr. 4 tacet

E5 type2 A5 E5 type2 B5 type2 * B5 G5 E5

Gtrs. 1 & 2

Gtr. 4

full

** Gtrs. 2 & 3

let ring throughout

* Chord symbols reflect implied tonality.
** composite arrangement

Gtr. 1: w/ Rhy. Fig. 1, 2 times

E5 B5 G5 E5 A5 E5 B5

Gtr. 1

Whispered: Shake me.

Gtrs. 2 & 3

Riff A

End Riff A

Gtrs. 2 & 3: w/ Riff A, simile

G5 E5 A5 E5 B5

Shake me.

D.S. al Coda

Gtr. 1: w/ Rhy. Fig. 3

G5 E5 | Gtr. 3 tacet A5 E5 A5 E5 A5 E5

Shake me. Shake me.

Gtrs. 2 & 3 | Gtrs. 1 & 2

Coda

Outro-Guitar Solo

Begin Fade

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 1st 4 meas., 3 times

N.C. B5 A5 E5 B5 E5 N.C.

yeah. Shake me. (Shake me.) Yeah.

Gtr. 3

semi-harm.

1/4

B5 A5 E5 B5 E5 N.C.

(Shake me.) Ooh, b - b - ba - by, yeah, yeah. Shake me.

1/2 1/2 1/2 1/2

Fade Out

B5 A5 E5 B5 E5 N.C.

Ah, Yeah.

(Shake me.) (Shake me.)

full full full

Shy Boy

Words and Music by Billy Sheehan

Intro

Free time

N.C.

Gtr. 1 (dist.)

ff fdbk. w/ bar rake Harm. w/ bar slack slack

8va loco

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

T A B: 0 0 0 (0) (0) 5 5 5 x 10 12 14 15 16 17 18 19

15ma loco

w/ bar w/ bar

(19) x 19 +1 1 1/2 (19) 1 1/2 (19) (0) -1 1/2 -1 1/2 slack -6

Harm. +3 (3) (3) (3) pitch G# -1 1/2

Fast Rock ♩ = 260

f

3 3 3 3 3 3 3

8 5 7 8 7 5 8 5 6 8 6 5 7 5 4 5 7 5 4 7 5 4 5 7 5 4 5 5 4 7 3 5 7 5 3 7 5 3 5

8va

Whoa! loco

3 3 3 3 3 3 3 3

7 3 5 4 5 6 5 8 12 13 12 10 12 19 20 19 17 19 7 7 5 8 5 6 8 6 5 7 5 4 5

Whoa!

3 3 3 3

w/ bar

P.M. P.H. P.H.

7 5 4 7 5 3 5 7 5 3 7 5 3 5 7 5 3 7 5 3 5 7 5 3 0 -1 1/2 3 5 5 3 5 pitches: C F#

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Ah

yeah!

Ow!

8va

rake

P.M.

P.H.

P.H.

P.H.

w/ bar

pitch: C

D

C

-1

Oh!

loco

* F5 D5 F5 D5 F5 D5 G5 F5

P.M.

*Chord symbols reflect overall harmony.

D5 F5 D5 B♭5 A5 N.C.

Verse

F5 G5 F5 D5

1. On the stage I'm in a rage but you I nev - er fool, well,

steady gliss.

F5 G5 F5 D5

I can rock with an - y - one but not a - lone with you.

15ma

Harm.

*

2.4

-6

*Harmonic positioned halfway between 2nd and 3rd frets.

F5 G5 F5 D5

Some - thing starts a boil - in' down deep in - side of me, I

P.S. *

*Hit strings against pickup pole pieces.

F5 G5 F5 G5 F5 D5

need ag - gres - sive wom-en, huh, knock me off my feet.

Chorus

2nd time, Gtr. 1: w/ Fill 1

F5 D5 F5 D5 F5 D5 G5 F5

Shy boy, shy boy, shy boy, shy boy,

P.M.

Fill 1
Gtr. 1

15ma

Harm.

3rd time, Gtr. 1: w/ Fill 4

D5 F5 D5 B♭5 A5 N.C.

shy boy, _ shy _____ boy, give it one more _ try, _____ boy.

3rd time, Gtr. 1: w/ Fill 5

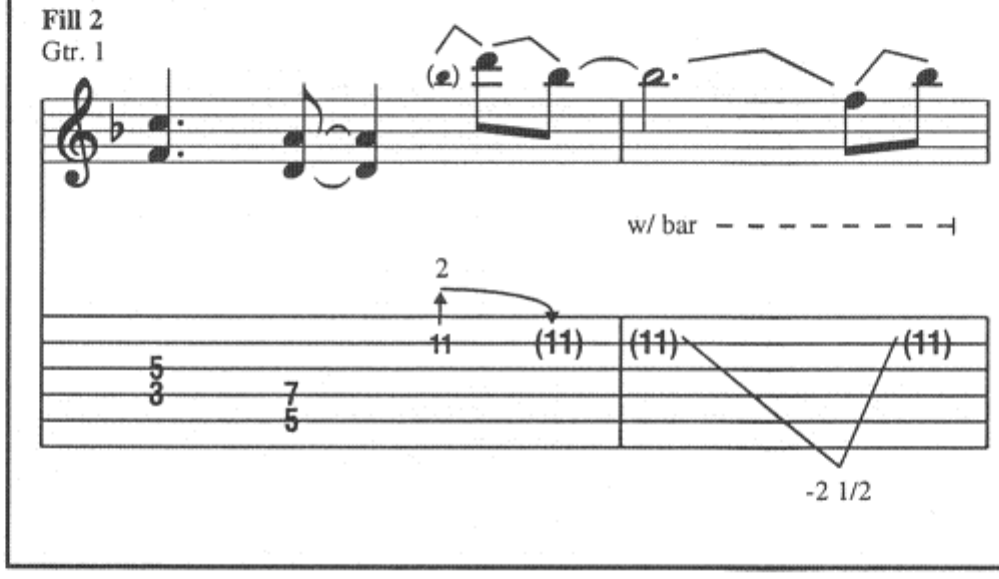
2nd time Gtr. 1: w/ Fill 2

F5 D5 F5 D5 F5 D5 G5 F5

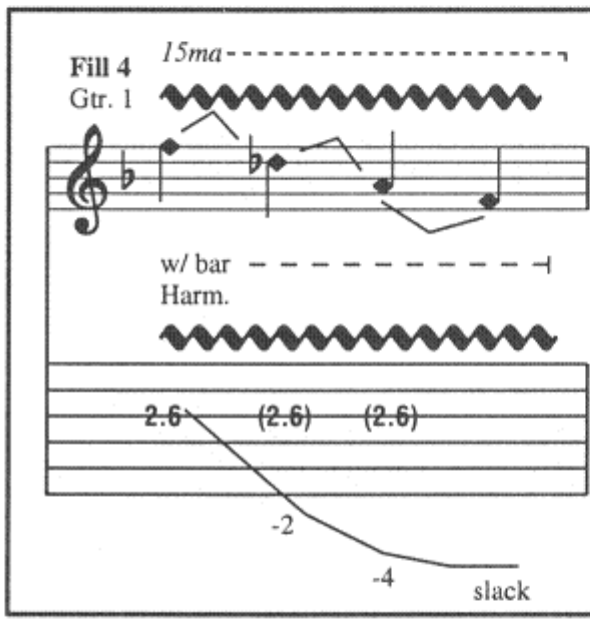
Shy boy, _ shy _____ boy, shy boy, _ shy _____ boy,

Harm. - - - ⊣

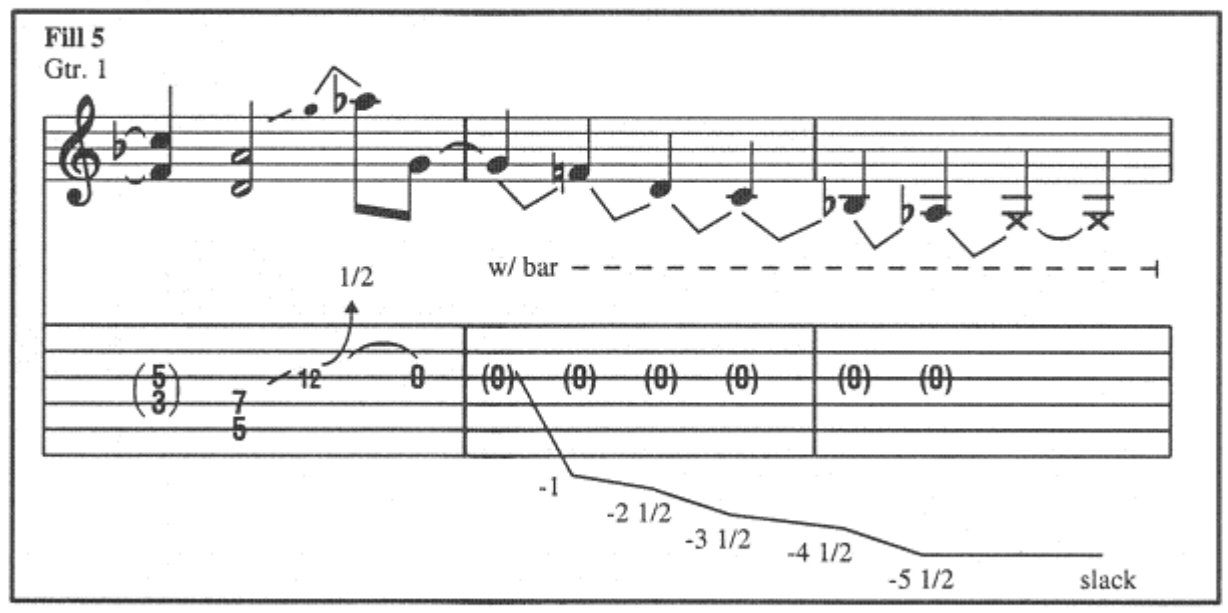
Fill 2
Gtr. 1



Fill 4
Gtr. 1



Fill 5
Gtr. 1



To Coda 1

To Coda 2

2nd time, Gtr. 1: w/ Fill 3

D5 F5 D5 B♭5 A5

shy boy, shy boy, give it one more try boy.

2. Oo, you make me

*w/ bar

-2 1/2

*Simutaneously release bar and slide up.

Verse

N.C. G5 F5 D5

nerv - ous, more than I can stand. Would you wan - na

w/ bar P.S.

Harm.

N.C.(G) G5 F5 D5

know me if I was-n't in the band? Cra - zy

Harm. Harm. Harm. Harm. T

Fill 3
Gtr. 1

N.C. G5 F5 D5

feel - ings deep in - side of me. I need a wild

D.S. al Coda 1

N.C. G5 F5 G5 F5 D5

wom - an to knock me off my feet.

Coda 1

F5 N.C. C5 N.C. G5 A5

boy. Got-ta keep things mov - in' till my per - son - al - i - ty starts im - prov - ing.

Guitar Solo

B5

grad. bend w/ bar

w/ bar

+2 1/2 +2 1/2 +2 1/2 +2 1/2 +2 1/2 + 1/2

-1 1/2 -1 1/2 -1 1/2 -1 1/2 -1 1/2 -1 1/2 -1 -2

15ma loco

P.H.

1 1/2

pitch: F#

1 1/2 1 1/2 P.H. T

pitch: A# G#

G5 F5 D5

G5

8va

F5 D5 G5

8va

hold bend

T T T 1 T

16 15 20 18 15 17 15 20 (20) 12 15 14 14 12 15 20 17 18 19

F5 D5 G5

8va loco 8va

w/ bar

1

17 19 7 7 6 5 8 15 12 13 14 12 14 10 22 0 -1 1/2 15 (15) 13 15 13 15

Chorus

F5 G5 F5 D5 F5 D5 F5 D5

Shy boy, shy boy,

8va loco

P.M.

1 1 1 2

15 (15) 13 20 20 20 20 22 (22) 5 3 5 5 3 5 5 5 5 5 5 5

F5 D5 G5 F5 D5 F5 D5

shy boy, shy boy, shy boy, shy boy, give it

semi-harm. w/ bar Harm. P.S.

pitch: G

5 3 5 5 7 5 5 3 5 5 3 5 5 (5) (5) -7

B♭5 A5 N.C. F5 D5 F5 D5 F5 D5 G5

one more ___ try, ___ boy. Shy boy, _ shy ___ boy, shy boy, _ shy ___

8va

Harm.

pitch: E B

F5 D5 F5 D5 B♭5 C5 A5

___ boy, shy boy, _ shy ___ boy, give it one more _ try ___

F5 N.C. C5 N.C. G5 A5

___ boy. Got-ta keep _ things mov - in' till my per - son - al - i - ty starts im - prov - ing.

Interlude

N.C.

D.S. al Coda 2

poco rit.

w/ bar

rit.

Coda 2

Outro

E5

boy.

Ah!

w/ bar

w/ bar

w/ bar

w/ bar

-2 1/2

-2 1/2

-2 1/2

-2 1/2

-2 1/2

D5

A5

Free time

Fade out

G5

8va

*w/ delay

w/ bar

w/ bar

flutter bar

Harm.

-1/2

-1/2

-6

slack

-1 1/2

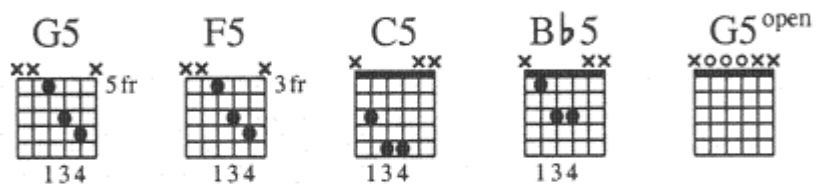
-1 1/2

-1 1/2

*Set delay for half-note regeneration with multiple repeats.

Slow an' Easy

Words and Music by Mick Moody and David Coverdale



Gtrs. 1 & 3: Open G tuning:
(low to high) D–G–D–G–B–D

Intro

Moderately ♩ = 100

(Kybd.)
25 sec.

*B♭5 G5 B♭5 G5 B♭5 G5
Gtr. 1 (dist.)

mp

w/ pick & fingers
w/ slide
let ring throughout

* Chord symbols reflect implied harmony.

Verse

B♭5 G5 B♭ C

1. Keep on push-ing babe _ like I've nev - er known _____ be - fore. ____

B♭5 G5 B♭5 G5 B♭ C

You know you drive_ me cra - zy child, _ an' I just wan-na see you on the floor. ____ Wan-na

* Sung behind the beat.

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C D F C B♭5 G5

sup-er - stit-ious wom - an; she got a sup-er - stit - ious mind.

B♭5 G5 B♭5 G5 B♭5 G5

8va loco

Harm.

pitch: D

A

Verse

B♭5 C5 B♭5 G5

2. An' I can't see you ba - by, I can't see you an - y - more, no more.

Gtr. 1

Gtr. 2 (diat.)

mp

1/4

B♭5 G5 B♭5 C5

Keep on lov - ing me like I've ne-ver known

1/4

B♭5 G5 B♭5 G5 C5 D5

be - fore. I wan-na sup-er-stit-ious wom - an

1/4 1/4

F C B♭ B♭5 G5 B♭5 G5

with a sup - er - stit-ious... a sup-er-stit-iuos mind an' I don't mind,

mf

1/4 1/4

* Sung ahead of the beat.

Bb5 G5 Bb5 G5 Bb

ba - by, _ oh, look out!

Rhy. Fig. 1

w/o slide

Rhy. Fig. 1A

1/4 1/4

G5 Bb G5

End Rhy. Fig. 1

3. My

End Rhy. Fig. 1A

Verse

C

heart is beat - ing fast - er babe, _ it's beat - ing like _ a big _ bass drum. _

4. I _____ don't care _ a - bout, oh, _____ I don't care a - bout love

w/ slide

steady gliss.

G5

Bb C

— mm. —
no more.

You know you got _ me speed-ing child _
The way you keep _ a - bus - ing me, _

w/o slide

w/ slide

fast - er than _ a bul-let from a gun,
oh, _____

ooh.
I can't take no more. _____

You're a

G5

w/o slide

D F C Bb

a sup - er stit - ious wom - an ____
I wan - na wom - an, ____

an' I got a sup - er - stit - ious
She got a sup - er - stit - ious

w/ slide

steady gliss.

G5

mind _ an' I don't care. _

mind. _____

w/o slide

Chorus

G5

Voc. Fig. 1

So take me down slow an' eas - y.

w/ slide

*

* Slide positioned halfway between 3rd & 4th frets.

End Voc. Fig. 1

Make love to me slow an' eas - y. I know that

1/4

1/4

F C B♭

hard luck an' trou - ble is com - ing my way, _ so rock me 'til I'm burned to the bone. _

1.

G5 F C B♭ G5

rock me 'til I'm burned… to the bone.

steady gliss.

Riff A

w/ o slide

Riff A1

End Riff A

End Riff A1

2.

F C B♭ G5 F C B♭

To Coda

Rock me 'til I'm burned to the bone, rock me 'til I'm burned.

steady gliss.

(cont. in slashes)

Guitar Solo

G5 F5 C5 G5

Gtr. 2

* Gtr. 1

steady gliss.

Gtr. 3 (dist.)

mp
w/ slide

* Doubled next 8 meas.

F5 C5 G5

steady gliss.

steady gliss.

F5 C5 G5

steady gliss.

Gtrs. 1 & 3 tacet

B♭5 C5 D5 Csus2 G/B

(cont. in notation)

Gtr. 4 (dist.)

Gtr. 4

Gtr. 1
divisi

P.M.

Gtr. 2

P.M.

let ring

D5 Csus2 G/B

let ring *let ring*

D5 Csus2 G/B

8va

P.M.

let ring

D5 Csus2 G/B F5

Gtr. 2

8va loco Gtr. 4

1 1/4 1 1/2

Gtr. 1

P.M.

let ring

(cont. in slashes)

G5 F5 G5

So take me

8va

1/4 1 1

Breakdown

Bkgd. Voc.: w/ Voc. Fig. 1 (1 1/2 times)
Gtr. 4 tacet

C5 G N.C.

6
3fr

down slow an' eas - y. Make love to me… Take me

Gtr. 1

steady gliss.

down… Rock me 'til I'm burned to the bone. An' take me

Bkgd. Voc.: w/ Voc. Fig. 1

G5 open

down slow an' eas - y. Make love to me slow an' eas - y.

Gtr. 2

(cont. in notation)

I know that hard luck an' trou - ble is com - ing my way so

D.S. al Coda
(take 2nd ending)

F5 C5 B♭5 G5

rock me 'til I'm burned to the bone. So take me

Gtr. 1

Gtr. 2

Coda

Gtr. 1 & 2: w/ Riffs A & A1

G5

to the bone.

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

B♭ G5 B♭ G5 open

Gtr. 1

Gtr. 2

(Kybd.)

22 Sec.

Stone Cold Crazy

Words and Music by Freddie Mercury, Brian May, Roger Taylor and John Deacon

Intro

Fast Rock ♩ = 252

C5

C5

1 3 4

C

⑥

8fr

Gtr. 2 (dist.)

Gtr. 1 (dist.)

f

(cont. in notation)

f

P.H.

w/ bar

+ 1/4 + 1/2 + 1

T A B

0 (0) (0) (0) (0) 0 (0) (0)

- 1 - 1 - 1 - 1

Gtr. 1 tacet

Gtrs. 2 & 3 (dist.)

* G5 B♭5 G5

Riff A **End Riff A**

f

P.M. P.M. P.M.

1 3 3 3 3 3 3 3 1 3 3 3 1 3 3 3 1 3 3 3 2 3 4 5

*Chord symbols reflect basic harmony.

1. 2.

Gtrs. 2 & 3: w/ Riff B

B♭5 G5 G5 B♭5

Riff B **End Riff B** **Riff C**

Gtr. 1

P.M. P.M.

1 3 3 3 3 3 3 3 1 3 3 3 1 3 3 2 3 4 5 3 5 5 5 5 3 3 5

Verse

G5 G5 N.C.

End Riff C

1. Sleep - ing ver - y sound - ly on a

End Riff C **Rhy. Fill 1** **End Rhy. Fill 1**

Gtr. 1

Gtrs. 2 & 3

divisi

(3) 3 5 5 5 3 5 5 4 5 6 7 7 5 3

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Gtrs. 1, 2 & 3 tacet

Sat - ur - day morn - ing I was dream - ing I was Al Ca - pone.

Ru - mor go - ing round, got - ta clear out of town, smell-ing like a dry fish bone.

G5 N.C. G5 N.C. G5

Here come the law, gon - na break down the door, car - ry me a - way once more.

Gtrs. 2 & 3

B♭5 N.C. B♭ N.C. B♭ N.C. C5

Nev - er, nev - er, nev - er want it an - y - more. Got - ta get a - way from this stone cold floor.

Rhy. Fill 2 End Rhy. Fill 2

Chorus

C5 C7sus4 C5 N.C.

Cra - zy, stone cold cra - zy, you know.

Rhy Fig. 1 End Rhy Fig. 1

Gtrs. 2 & 3: w/ Riff A
2nd time, Gtrs. 2 & 3: w/ Riff B

G5 B♭5 G5

Guitar Solo

A5 A♯5 B5 A5 A♯5 B5

Gtr. 1

grad. bend

rake

Gtrs. 2 & 3

Rhy. FIg. 2

P.M. P.M. P.M.

A5 B5 N.C.

15ma

Harm.

w/ bar

+1 +1 1/2 +2 1/2

pitch: F♯ G♯ A B F♯

End Rhy. Fig. 2

P.M. P.M. P.M.

Gtr. 1 tacet

Gtrs. 2 & 3: w/ Riff A

2nd time, Gtrs. 2 & 3: w/ Riff B

G5 B♭5 G5

Verse

Gtrs. 2 & 3 tacet

G5 N.C.

2. Rain - y af - ter-noon, on a kill - er ty - phoon, and she's play-ing with my slide trom-bone.

Gtrs. 2 & 3

Gtr. 3

Gtr. 3 tacet

Gtrs. 2 & 3: w/ Rhy. Fill 2

N.C.

C5

An - y - more, an - y - more, can - not take it an - y - more. Got - ta get a - way from this stone ___ cold floor. ___

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1

C5 C7sus4 C5 N.C. B♭5

Gtrs. 2 & 3

(cont. in notation)

Cra - zy, stone ___ cold cra - zy, ___ you know. Hey!

Gtr. 1

Gtrs. 1, 2 & 3

-1 1/2 -2 1/2 -5 slack

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)

Gtr. 1 B5 A5 A♯5 B5 A5 B5

P.M.

N.C. B5 A5 A♯5 B5 A5

8va

semi-harm.

w/ bar

grad. bend

w/ wah-wah

grad. bend

B5

8va

N.C.

B5 A5 A♯5 B5

8va

14 14 14 14 14 14 14 14 14 17 14 14 14 14 14 14 | 19 14 14 14 14 14 17 14 14 14 14 2 14 14 | 14 14 14 14 14 14 14 14 19 14 14 14 14 14 14 14

A5 B5

8va

3

17 14 14 14 14 14 14 14 19 14 14 14 2 | 14 14 14 14 17 14 14 14 19 14 14 14 17 14 14 14 | 15 14 14 14 17 14 14 14 19 14 14 17 14 14 14 14

Gtr. 1 tacet
2nd time, Gtr. 1: w/ Riff C
Gtrs. 2 & 3: w/ Riff A
2nd time, Gtrs. 2 & 3: w/ Riff B

N.C. G5 B♭5 G5

8va

1 1 1 1 1 1

14 14 14 15 15 15
17 17 17 18 18 18

Verse

Gtrs. 1, 2 & 3: w/ Rhy. Fill 1

G5 N.C.

3. Walk - ing down the street, shoot - ing peo - ple that I meet, ful - ly load - ed Tom - my gun.

Here come the dep - u - ty, he try fuck - in' get - tin' me, got - ta fuck - in' get up and run.

Gtr. 2

Gtr. 3

(cont. in notation)

They got the si - rens loose, I'm run - nin' right

Gtrs. 2 & 3

out of juice. They're gon - na put me in a cell. If I can't go to heav-en,

Gtrs. 2 & 3: w/ Rhy. Fill 2

Gtrs. 2 & 3: w/ Rhy. Fig. 1

Chorus

C5 C7sus4 C5 N.C.

let me go to hell. Cra - zy, stone cold cra - zy, you know.

2nd time, Gtrs. 2 & 3: w/ Riff B

G5 B♭5

Yeah.

Gtr. 2

Gtrs. 2 & 3

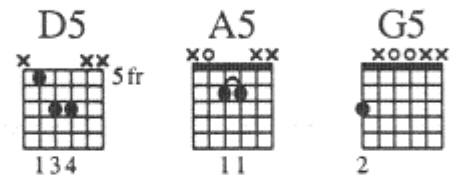
P.M.

G5 B♭5

P.M. P.M. P.M.

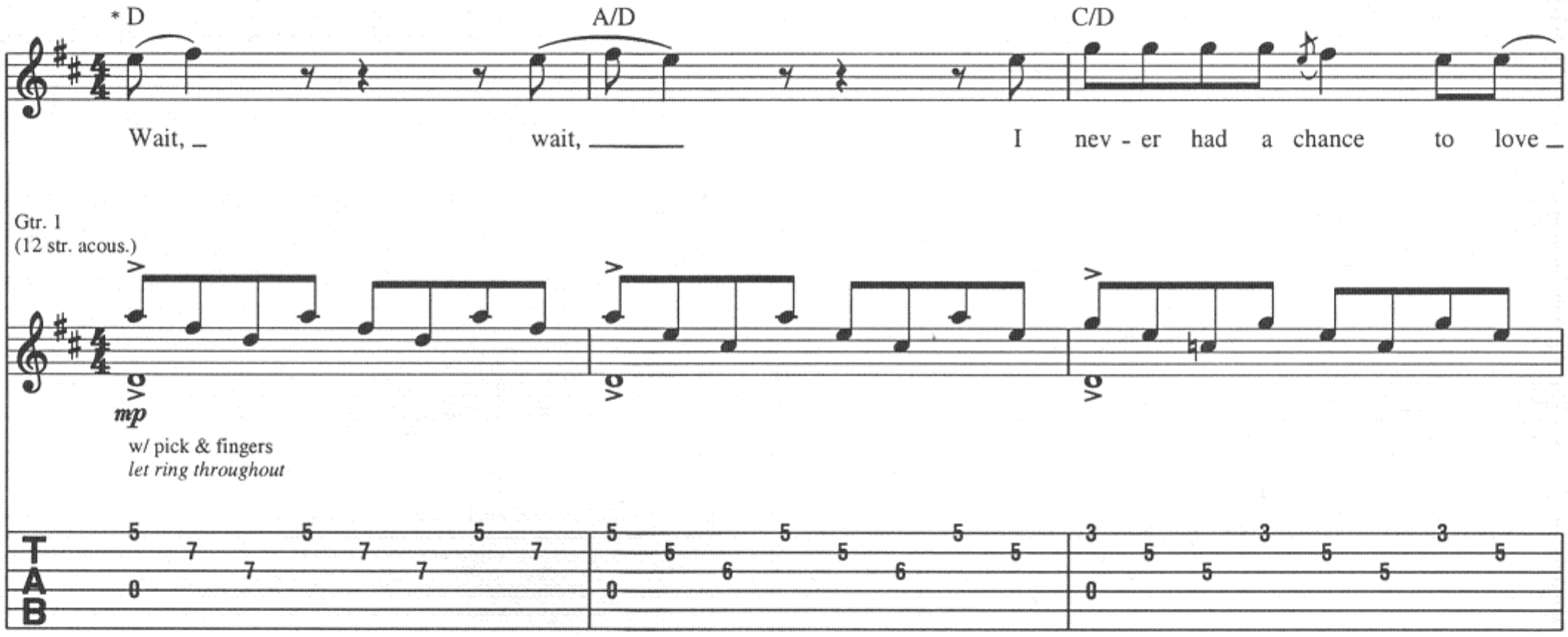
Wait

Words and Music by Mike Tramp and Vito Bratta

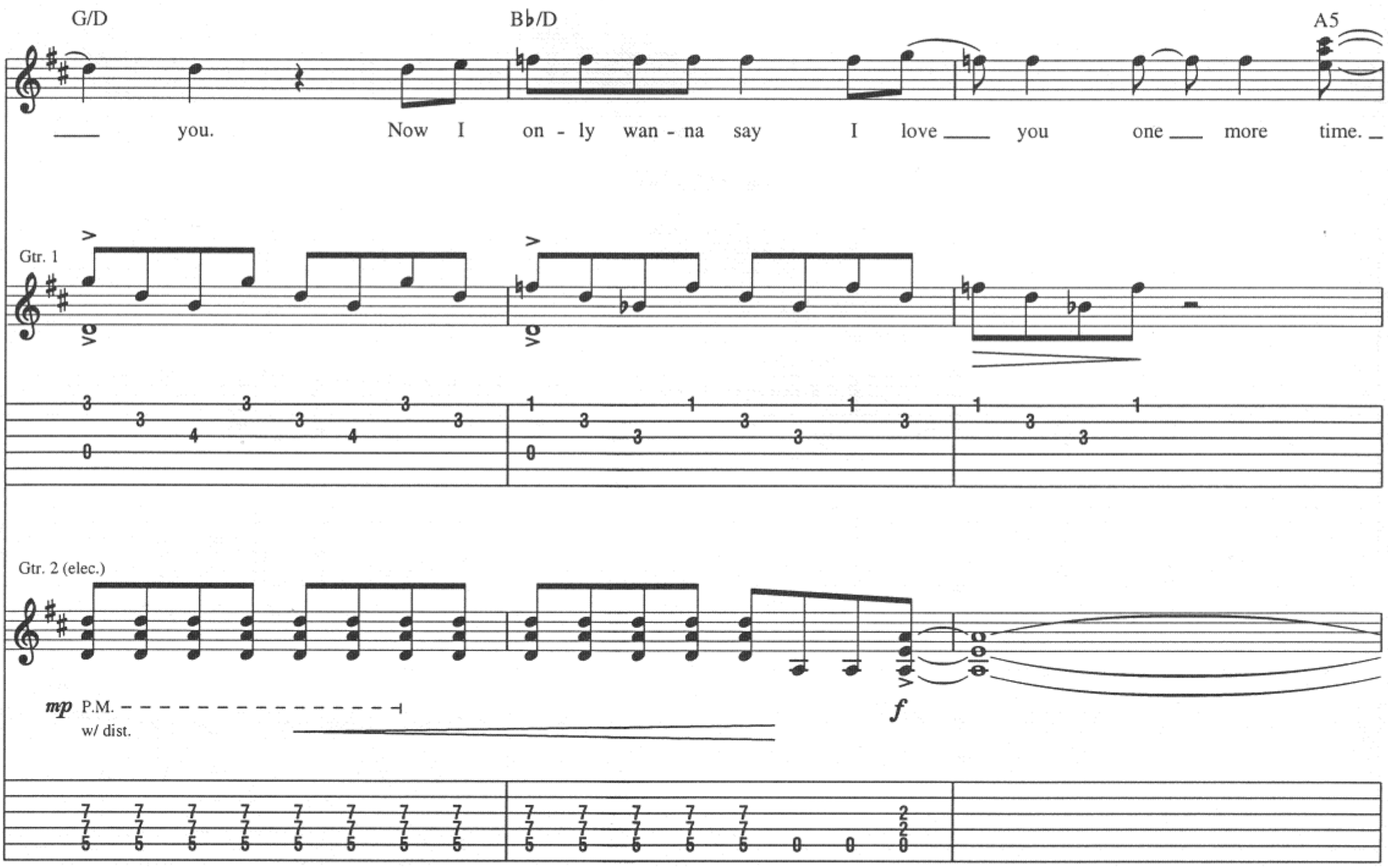


Intro

Moderate Rock ♩ = 144



*Chord symbols reflect implied tonality.



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Verse

A

1. Wait ___

Riff A

mf

w/ pick

Gtr. 2 tacet

A7 D/A Dm(add9)/A A

just a mo - ment be - fore our love _ will die, ___ 'cause I must

Gtr. 1

A7 D Dm(add9)/A A

know the rea - son why _ we say _ good - bye. ___ Wait _

A7 D Dm(add9)/A A

just a mo - ment and tell me ___ why, ___ 'cause I ___ can

A7 D Dm/A

show you lov - in' that ___ you won't ___ de - ny. ___

Gtr. 1

End Riff A

(cont. in slashes)

Gtr. 2

Interlude

Gtr. 1 tacet

A A7 D/F♯ Dm/F

Gtr. 1

Gtr. 2

mf *f* *w/ delay

delay off

P.M. P.M.

*Set for quarter-note regeneration w/ 3 repeats

A A7 D/F♯ Dm/F N.C. A5

2. I said wait, _

P.M. P.M. P.M. P.M. P.M. P.M.

Verse

A A/G D/F♯ Dm/F

and show your lov - in' like it was be - fore,

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

A5 A A/G D/F♯

'cause I won't let that feel - in' walk

P.M. P.M. P.M. P.M. P.M.

Dm/F A5 A A7

out through the door. I said wait just

P.M. P.M. P.M. P.M. P.M. P.M.

D/F♯ Dm/F A

a mo - ment and try once more, 'cause babe,

P.M. P.M. P.M. P.M. P.M. P.M.– – – – – –

let ring – – – – – –

A7 D/F♯ Dm(add9)F

I need to hold you like I did be - fore.

P.M. P.M. P.M. *T P.M. P.M. T P.M.

*T = Thumb on 6th string

Pre-Chorus
2nd time, Gtr. 4 tacet

B5 B/A E5 F♯5 G5

So if you go a - way, I know that I will fol -

Gtr. 1

P.M.

p *mf* *p*

let ring

Gtr. 2

Gtr. 3 (elec.)

f
w/ dist.

N.C. Bm E5 B5

- low, 'cause there's a place __ in - side __ my heart that tells __ me hold __

mf *p*

w/ bar

w/ bar

Gtr. 1 tacet

F# B5 F# B5 F# B5 F#5 B5 F#

__ out, hold __ out, hold __ out, oh, _____ ba - by.

*Gtrs. 2 & 3

P.M. P.M. P.M. (Gtr. 2 cont. in slashes)

*Composite arrangement

Chorus

D5 A5 G5 A5

Rhy. Fig. 1 **End Rhy. Fig. 1**

Gtr. 2

Wait, wait, ____ I nev - er had a chance to love ___ you.

Gtr. 3

P.M. P.M. P.M. P.M.

Gtrs. 2 & 3: w/ Rhy. Fill 1 (2nd time)

D5 A5 G F♯ E5 A

3fr 2fr

(cont. in notation)

Wait, wait, ____ if on - ly our love could show ___ you.

Gtrs. 2 & 3

P.M. P.M.

Gtr. 2: w/ Rhy. Fig. 1

D5 A5 G5 A5

Wait, wait, ____ I nev - er wan - na be with - out ___ you.

Gtr. 3

P.M. P.M. P.M. P.M.

Rhy. Fill 1

Gtrs. 2 & 3

E5 A5

D5 A5 A B C G

Gtr. 2

open 2fr

(cont. in notation)

Wait, wait, no, I nev - er had a chance to love you. Now I

Gtrs. 2 & 3

P.M. P.M.

let ring let ring

To Coda

B♭ F A

on - ly wan - na say I love you one more time.

Gtr. 4 (elec.)

f w/ dist.

Gtrs. 2 & 3
divisi

let ring let ring

Guitar Solo

Gtr. 1: w/ Riff A
Gtrs. 2 & 3 tacet

A A7 D/A

Gtr. 4

hold note hold note

*1 **1

*Bend and vibrato are executed by left hand, fingered at 3rd str., 2nd fr.

**Bend w/ left hand at 3rd str., 9 fr.

Dm(add9)/A A A7 D

8va loco

hold bend hold bend

1/2 1/2 T T 1/2 1 *T.H. 1/2 1/2 T T

*Touch str. lightly at 22nd fret at release of bend.

Dm(add9)/A

A

3 3

1/2 T

(20) 14 16 14 (14) 12 14 12 10

T T T 1/2 T

12 8 12 15 12 14 15 14 (14) 12 15 12

A7

D

6

steady gliss.

T

8 10 12 15 12 14 15 14 1/2 (14) (14)

T T T T T T T

9 0 5 9 5 12 7 12 7 14 7 9 14

Dm(add9)/A

A

3

semi harm.

1/2 T T T T T

9 (9) 15 8 10 15 8 10 17 10 15 10 14 10 15

(15) 14 12 14 15 14 12 14 15 14 12 14 15 14 12 12

A7

D

D.S. al Coda

8va

Gtr. 4

w/ delay

1/2 1/2

(12) 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14

17 15 14 17 15 14 17 15 16 17 15 14/19 21 (21) 21 21 (21)

Gtr. 1

0 3 2 3 0 3 2 3

Coda

D A/D C/D

— you. Um, ba - by, — I'm beg - gin' you,

(Wait.)

let ring - - - - - - - - - - - -

G/D B♭ F/A

wait - ing. — No, I nev - er had a chance to love — you.

Gtrs. 2 & 3 tacet

Gtr. 1

A A7 D/A Dm(add9)/A

mf

slight rit. - - - - - - - - - - - - - - -

A A7 D/A Dm(add9)/A

accel. - - - - - - - - - - - - - - -

molto rit. - - - - - - - - - - -

War Pigs

(Interpolating Luke's Wall)

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Preamble

Slowly ♩. = 56

N.C.(E5) (D) E

*Gtrs. 1 & 2 (dist.)

8va *loco*

f fdbk. fdbk.

*composite arrangement pitch: G♯ pitch: F♯

N.C.(D) E

15ma *loco* *8va* *loco*

fdbk. fdbk. Fdbk.

pitch: F♯ pitch: F♯ pitch: F♯

N.C.(D) E7(no3rd) E5 D5 E5 D5

8va *loco* *8va* *loco* *8va*

fdbk. fdbk. fdbk.

pitch: F♯ pitch: E pitch: E

𝄋 Intro

Faster ♩ = 88

D5 E5 D5 E5

Rhy. Fig. 1 **End Rhy. Fig. 1**

loco

Verse

Gtr. 1: w/ Rhy. Fig. 1, 8 times
Gtr. 2: w/ Rhy. Fig. 1, 4 1/2 times

D5 E5 D5 E5

1. Gen - 'rals gath - ered in their mass - es, just like witch - es at black
2. Now in dark - ness, world stops turn - ing, ash - es where the bod - ies

D5 E5

mass - es. E - vil minds that plot de - struc - tion,
burn - ing. No more war pigs have the pow - er.

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D5 E5 D5 E5

sor - cer - er ___ of death's con - struc - tion. ___
Hand of God has struck the hour. ___

In the fields the bod - ies
Day of judge-ment, God is call -

D5 E5

burn - ing. ___
- ing, ___

as the war ___ mach - ine keeps turn - ing. ___
on their knees, _ the war pigs crawl - ing. ___

Gtr. 2

3

tr

4 2 0 2 (0) 7 9 7 9 5 7 (7)

tr

(0 2) 0 (7 7)

D5 E5 Em D5 E5

Death and hat - red to man - kind, ___
Beg - ging mer - cies for their sins, ___

pois - on - ing ___ their brain - washed
Sat - an laugh - ing, spreads his

7 7 9 7 9 5 7 (7) 12 12 12 (12) 7 9 7 9 5 7 (7)

Interlude

4th time, To Coda

D5 E5 G5 F♯5 F5 E5 D5E5 G5 F♯5

minds. ___
wings. ___

Oh, Lord, yeah!

Gtrs. 1 & 2

12 14 12 14 10 12 (12) 17 16 17 16 15 14 16 15 14 13 14 12 12 (12) 12 14 12 14 10 12 (12) 17 16 17 16 15 14

1. 2.

F5 E5 F5 E5

Interlude

N.C. Em

Rhy. Fig. 2 **End Rhy. Fig. 2**

tr tr

P.M. P.M.

16 15 13 14 14 12 (12 14) 12 15 15 13 14 14 12 14 14 12 (12) 12 12 12 (12 12) 0 0 0 0 0 0 3

N.C. Em N.C. Em N.C. Em

P.M. P.M. P.M. P.M. P.M. P.M.

Bridge

Gtr. 2: w/ Rhy. Fig. 2, 1st time

N.C.(E5)

1. Pol - i - ti - cian's hide them - selves a - way,
2. Time will tell on their pow - er minds,

Gtr. 1 Gtrs. 1 & 2

P.M. P.M. 1/2 P.M. P.M. 1/2

they on - ly start - ed the war.
mak - ing war Just for fun.

Riff A End Riff A

P.M. P.M. 1/2 P.M. P.M. 1/2

Gtrs. 1 & 2: w/ Riff A, 2 times

Why should they go out to fight? They leave that all to the poor! Yeah!
Treat - ing peo - ple just like pawns in chess, Wait till their Judge-ment Day comes. Yeah!

Interlude

D5 E5 F5 F#5 F5 E5 D5 E5 G5 F#5

Gtrs. 1 & 2

Guitar Solo

1. F5 E5 | 2. F5 E5 | N.C.(E5)

Gtr. 1

Gtr. 2

Gtr. 3 (dist.)

mf

fdbk.

Gtr. 3 tacet

Gtrs. 1 & 2

full full full full

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

E5 D5 E5 D5

D.S. al Coda
(take repeat)

fdbk.

pitch: E

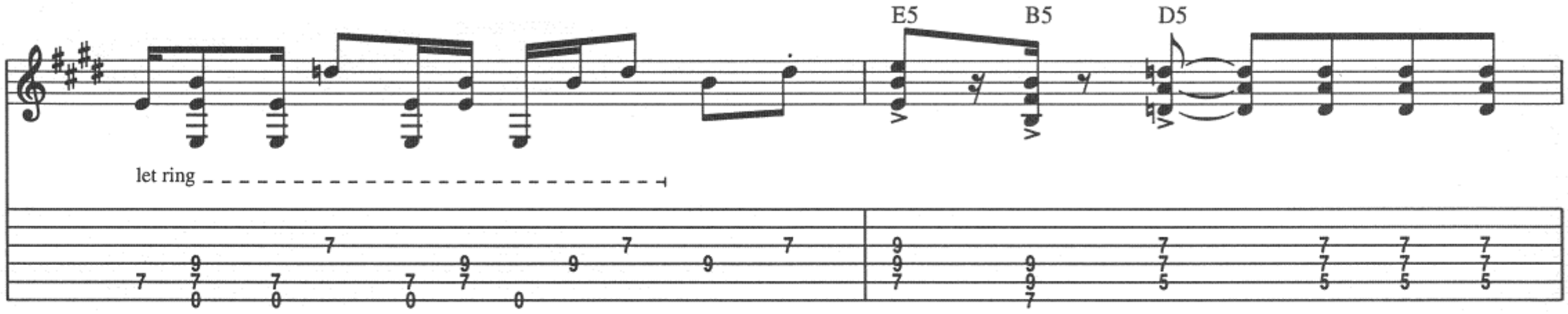
Coda

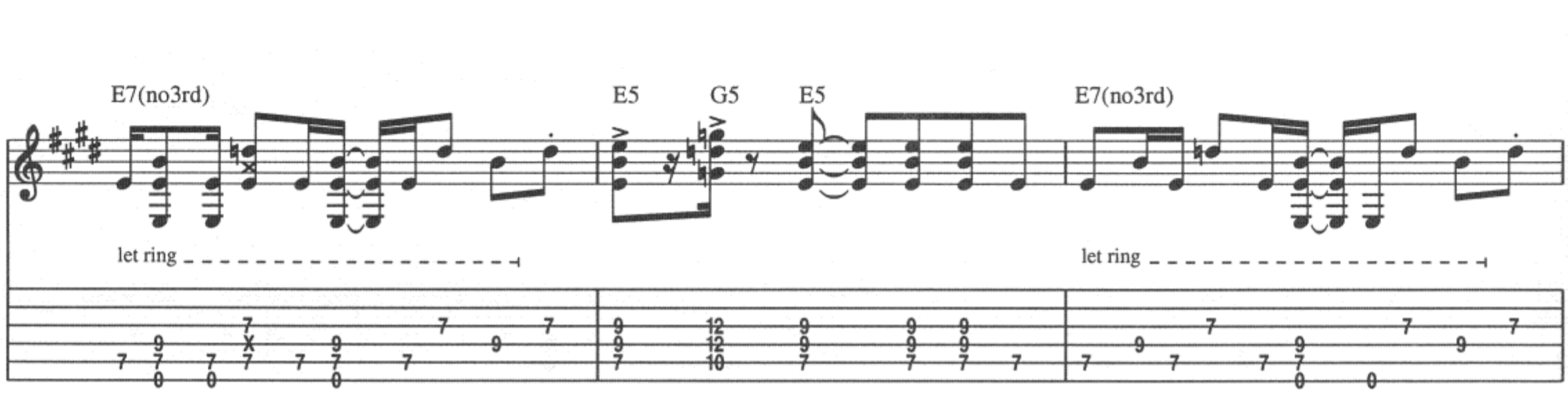
A **"Luke's Wall"**

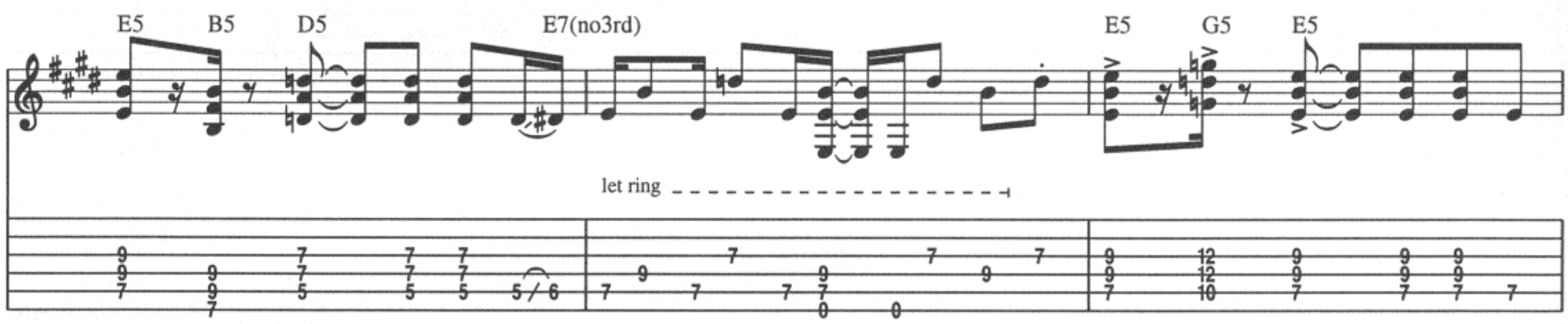
Gtrs. 1 & 2

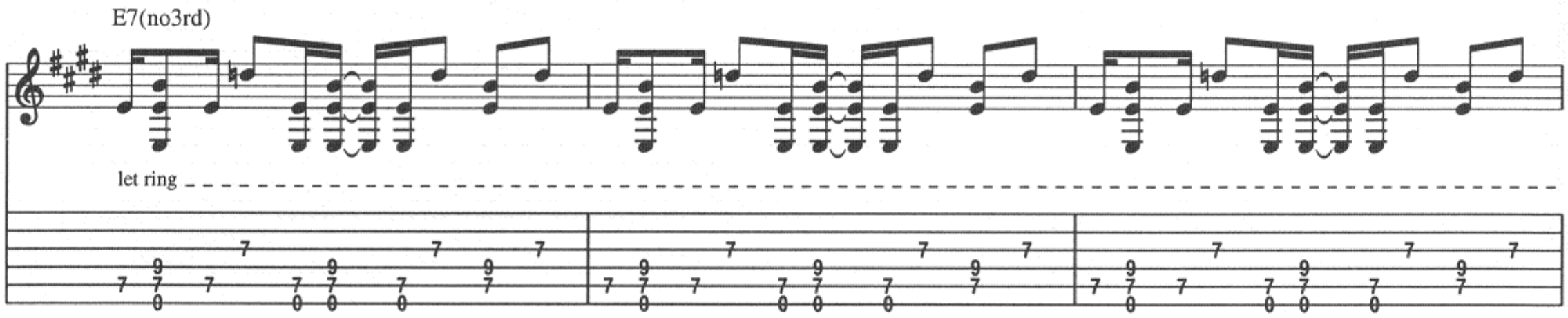
E7(no 3rd)

let ring


E5
B5
D5
let ring


E7(no3rd)
E5
G5
E5
E7(no3rd)
let ring
let ring


E5
B5
D5
E7(no3rd)
E5
G5
E5
let ring


E7(no3rd)
let ring

D7(no3rd)
C7(no3rd)
let ring
let ring
let ring

B

B5 C5 B5 E5

let ring

N.C.(D) E5 N.C.(D) E5

N.C.(D) E5

C

(E5)

full full full

(D) (E5)

full full full full full full full full full full full full full full

Gtr. 1

(D) (E5)

full full full full

Gtr. 2

full full full full

(D) (E5) (D)

full

D

Gtrs. 1 & 2 E5 (D) E5 (D)

let ring

E5 (D) E5 (D)

let ring

E

E7(no3rd)

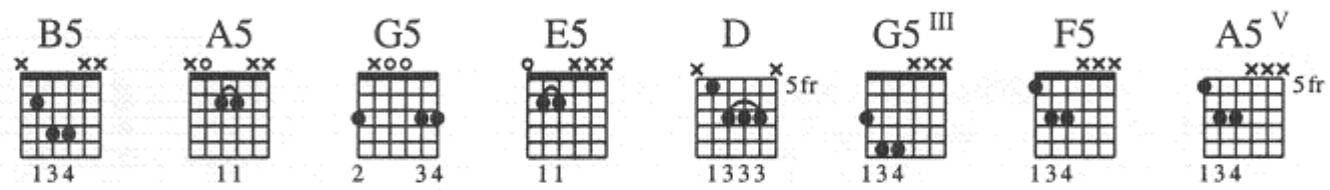
E5

*accel.

*Tape speeds up; last chord sounds 10 1/2 steps higher.

Welcome to the Jungle

Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler



Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

Intro

Rubato

N.C. (B5)

Moderate Rock ♩ = 104

Gtr. 1 (dist.)

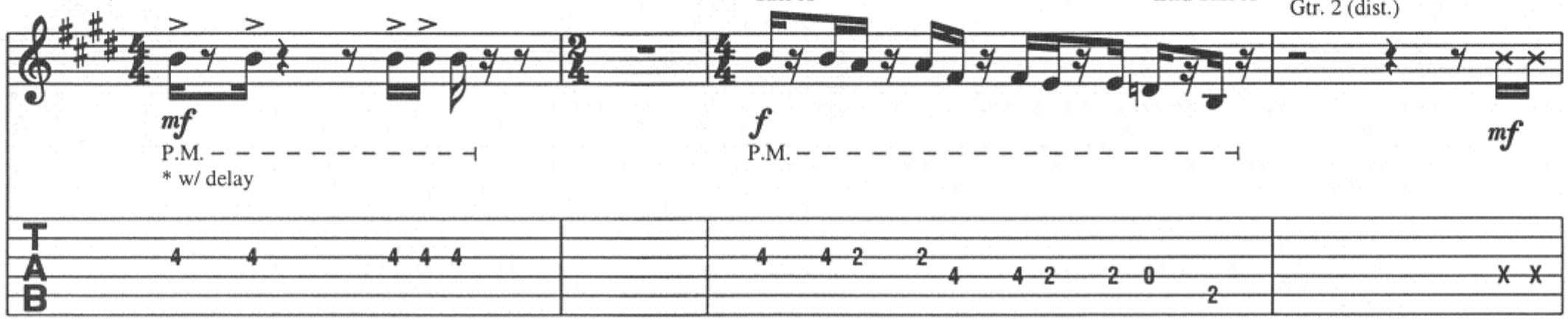
Riff A

End Riff A

Gtr. 1: w/ Riff A (5 times)

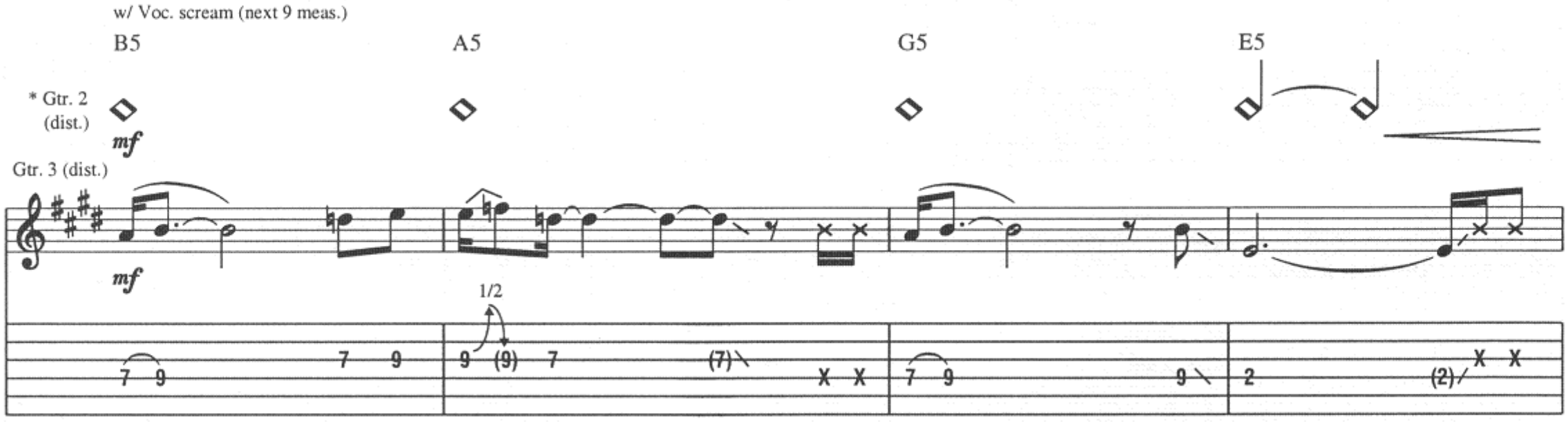
Oh my God.

Gtr. 2 (dist.)

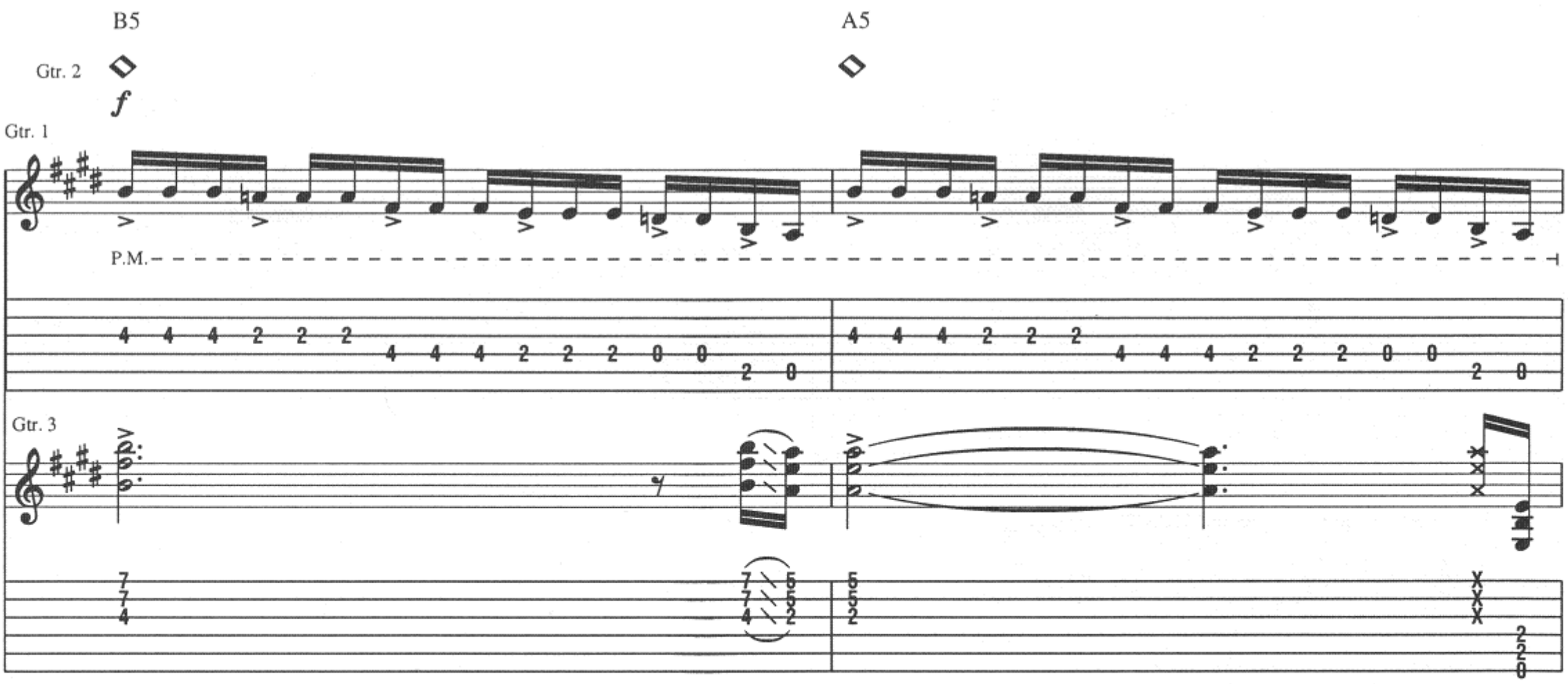


* Set delay for sixteenth-note regeneration w/ multiple repeats.

w/ Voc. scream (next 9 meas.)



* Roll back vol. knob



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Faster ♩ = 124

Gtr. 1 tacet

E5 D5 A5 B

(cont. in notation)

Gtr. 2

P.M. P.M.

Cha!

A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5

cresc.

P.M.

f

P.M. P.M. P.M.

1/2 1/2

A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5

P.H.

pitch: A B A

1/2 P.M.

Verse

A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5

1. Wel-come to the jun - gle, we got fun 'n' games.

Rhy. Fig. 1

P.M. 1/2 P.M. P.M. 1/2 P.M.

Rhy. Fig. 1A

1/2 P.M. P.M. 1/2 P.M. P.M.

A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5

We got ev - 'ry - thing you want, hon-ey, we know the names. We are the

P.M. 1/2 P.M. 1/2

P.M. 1/2 P.M. P.M. 1/2 P.M. P.M.

E5 D5 E5 D5 C♯5 B5 E5 D5 E5 D5 C♯5 B5

peo - ple that can find what - ev - er you may need.

Harm.

E5 D5 E5 D5 C♯5 B5 E5 D5 E5 D5 C♯5 B5

If you got the mon - ey, hon - ey, we got your dis - ease. In the jun -

End Rhy. Fig. 1

End Rhy. Fig. 1A

Chorus

C C/B C/A C/G D D/C♯ D/B D/A

Voc. Fig. 1 End Voc. Fig. 1

- gle. Wel - come to the jun - gle. Watch it bring you to your...

(Ah, ah.

Gtr. 1

Fill 1 End Fill 1

** w/ delay

* Gtrs. 2 & 3 **Rhy. Fig. 2**

let ring *let ring*

* Composite arrangement

** Set for quarter-note regeneration with 2 repeats.

Gtr. 1 tacet

E5 D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5

sha, na, na, na, na, na, na, na, na, na, na, na, knees, knees.

Gtrs. 2 & 3

P.M.

E5 D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 G♯5

Uh, ah. I wan - na watch you ___ bleed.

End Rhy. Fig. 2

P.H.

pitch: F

Verse

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5

2. Wel - come to the jun - gle, we take it day _ by day. _ If you want it, you're gon - na bleed, _ but

A5 G5 A5 G5 F♯5 E5 D5 E5 D5 C♯5 B5 E5 D5 E5 D5 C♯5 B5

it's the price _ you pay. ___ And you're a ver - y sex - y girl _ who's ver - y hard _ to please.

E5 D5 E5 D5 C♯5 B5 E5 D5 E5 D5 C♯5 B5

You can taste the bright _ lights, but you won't get them for free. _____ In the jun -

Chorus

Bkgd. Voc: w/ Voc. Fig. 1

Gtrs. 2 & 3: w/ Rhy. Fig. 2

C C/B C/A C/G D D/C♯ D/B D/A E5 D5 B♭5 A5 G5 E5

- gle. Wel - come to the jun - gle. Feel ___ my, my, my,

E5 D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5 B5 A5

Gtr. 2

(cont. in notation)

my ser - pen - tine. ___ Uh, ah. ___ I wan-na hear you ___ scream!

Gtr. 3

Guitar Solo

w/ Voc. ad lib.

E

Gtr. 1

P.M.

Gtrs. 2 & 3

8va

1 1/2

D5 D♯5 E5 D5 D♯5 E5 D5 D♯5 E5 D5 D♯5 E5

8va

loco

* 8va

loco

P.H.

* refers to harmonic note

Verse

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5

3. Wel-come to the jun - gle, it gets worse here ev-'ry day. You learn to live like an an - i - mal, in the

Gtr. 1: w/ Fill 2

A5 G5 A5 G5 F♯5 E5 D5 E5 D5 C♯5 B5 E5 D5 E5 D5 C♯5 B5

jun - gle where we play. If you got a hun-ger for what you see, you'll take it e-ven - tu'l-ly.

E5 D5 E5 D5 C♯5 B5 E5 D5 E5 D5 C♯5 B5

You can have an - y - thing you want, but you bet - ter not take it from me. In the jun -

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 2 & 3: w/ Rhy. Fig. 2

C C/B C/A C/G

Gtr. 1: w/ Fill 1

D D/C♯ D/B D/A E5 D5 B♭5 A5 G5 E5

- gle, wel-come to the jun - gle. Watch it bring you to your... sha, na, na, na, na, na, na, na, na, na, na, na,

E5 D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5

knees, knees. Uh. I'm gon - na watch you bleed.

Gtrs. 2 & 3

7 5 6 5 3 0

Fill 2
Gtr. 1

3/4

9 / 11 (9)

Bridge

D G5 D G5 Dsus4

Gtr. 1

mf

w/ clean tone
delay off

let ring –

Gtr. 2

Gtr. 3

mf

let ring - - - - - - - - - - -

Gtr. 2 tacet

D G5 D

Gtr. 2

P.S.

And when you're high ____ you nev - er ev - er want to come down,_

Gtr. 1

let ring -

Gtr. 3

let ring - - - - - - - - - -

w/ pick & finger

G5 III F5 G5 III F5 G5 III F5 A5 V G5 III

(cont. in notation)

so down, so down, so down.

f *grad. bend* 2 1/2

w/ dist.

1 2

14 (14) (14)

f

E

Yeah!

Gtr. 1

P.M. P.M. P.M. P.M. P.M.

Gtrs. 2 & 3

Guitar Solo

C♯5 B5 C5

Now!

8va

P.H.

1 1 1/2

pitch: E♯

P.M.

C♯5 B5 C5 C♯5 B5

8va

E5 B5

P.M.

1/2

1/2

P.M.

E5 B5

1

1

1

1

1/2

1/4

F#5

1/2 1/2 1/2

1/2 1 1/2

B

N.C.

Gtr. 1

15ma

w/ slide & delay
steady gliss.

T.H.

*

34 (34) 31 (31) 30

* Hypothetical fret location

Gtr. 2

steady gliss.

Gtr. 3

15ma

T.H.

let ring

15ma

steady gliss.

P.M.

1/2

You know where you are?

8va

steady gliss.

Harm.

P.M.

steady gliss.

steady gliss.

You're in the jun - gle, ba - by!

You're gon - na die!

loco

P.M.

steady gliss.

steady gliss.

Outro-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 2 & 3: w/ Rhy. Fig. 2, 1st 4 meas. (3 times)

Gtr. 1 tacet

F♯5 F5 F♯5 G5 A5 G♯5 A5 B♭5 C C/B C/A C/G

In the jun - gle. Wel - come to the jun -

Gtrs. 2 & 3

D D/C♯ D/B D/A E5

- gle. Watch it bring you to your sha, na, na, na, na, na, na, na, na, na, na, na, knees, knees. In the jun -

Bkgd. Voc.: w/ Voc. Fig. 1

C C/B C/A C/G D D/C♯ D/B D/A E5

- gle. Wel - come to the jun - gle. Feel my, oh, my, my,

C C/B C/A C/G D DF/C♯ D/B D/A

my ser-pen - tine. Jun - gle. Wel - come to the jun - gle. Watch it bring you to your

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 2 meas.)

E5 C C/B C/A C/G

sha, na, na, na, na, na, na, na, na, na, na, na, knees, knees. Down in the jun - gle. Wel-come to the jun -

D D/C♯ D/B D/A E5 D5 B♭5 A5 G5 E5 A G E E7♯9

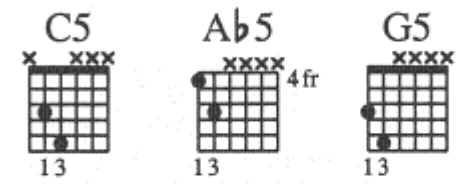
- gle. Watch it bring you to your... It's gon-na bring you down! Huh!

Gtrs. 2 & 3

* Slowly detune ⑥ str.

You Give Love a Bad Name

Words and Music by Desmond Child, Jon Bon Jovi and Richie Sambora

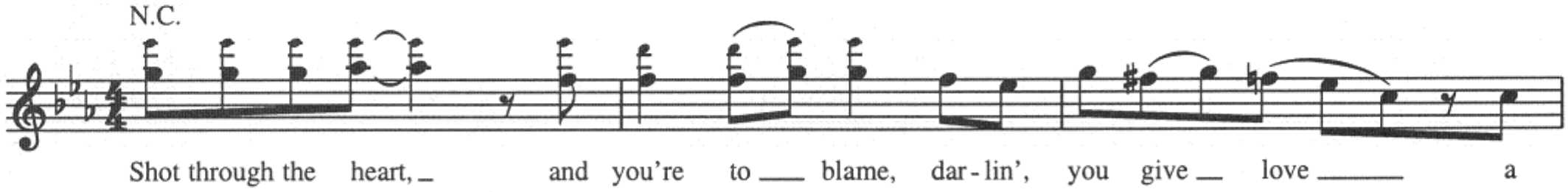


Intro

Moderate Rock ♩ = 123

band tacet

N.C.



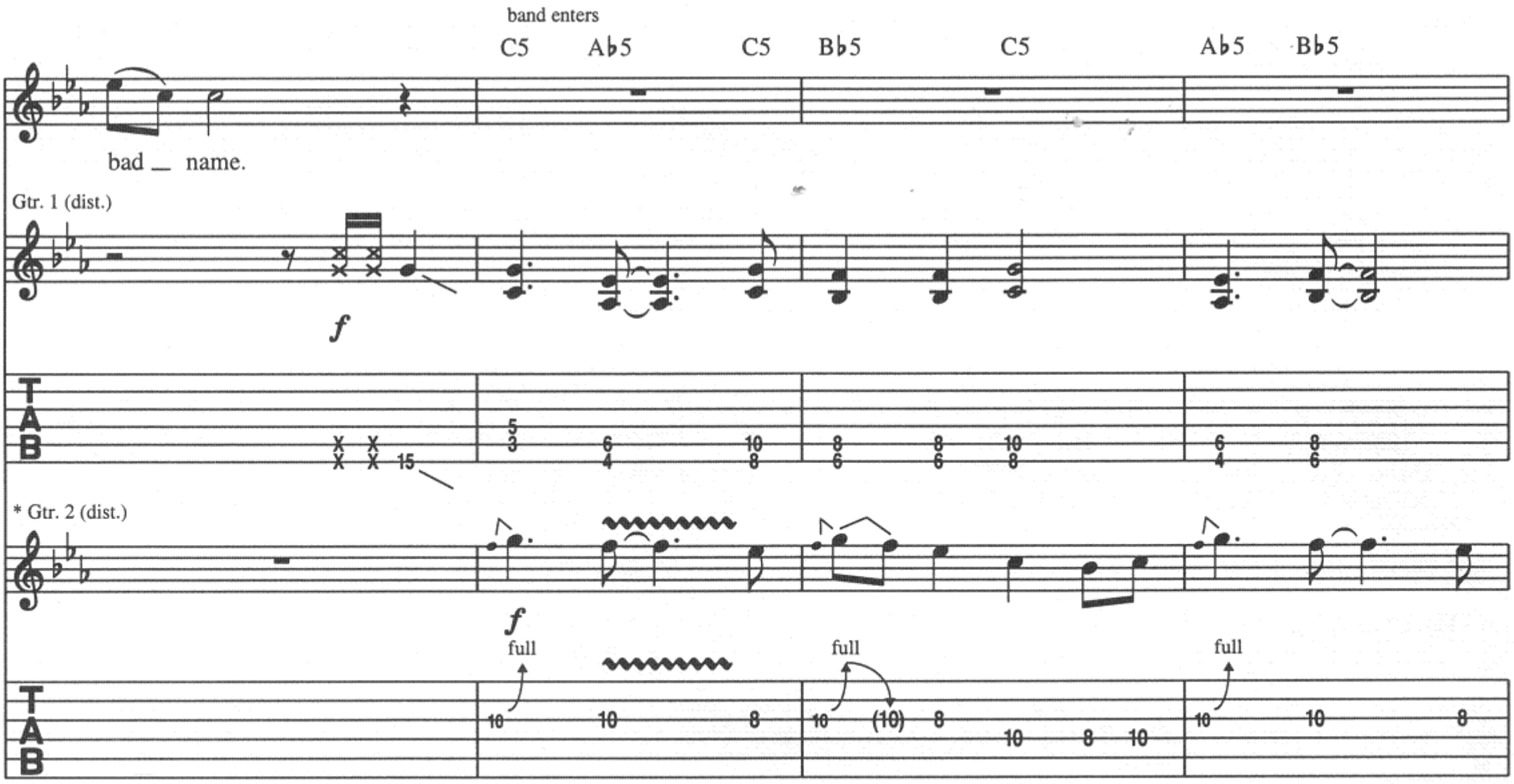
Shot through the heart, _ and you're to ___ blame, dar - lin', you give __ love _____ a

band enters

C5 Ab5 C5 Bb5 C5 Ab5 Bb5

bad __ name.

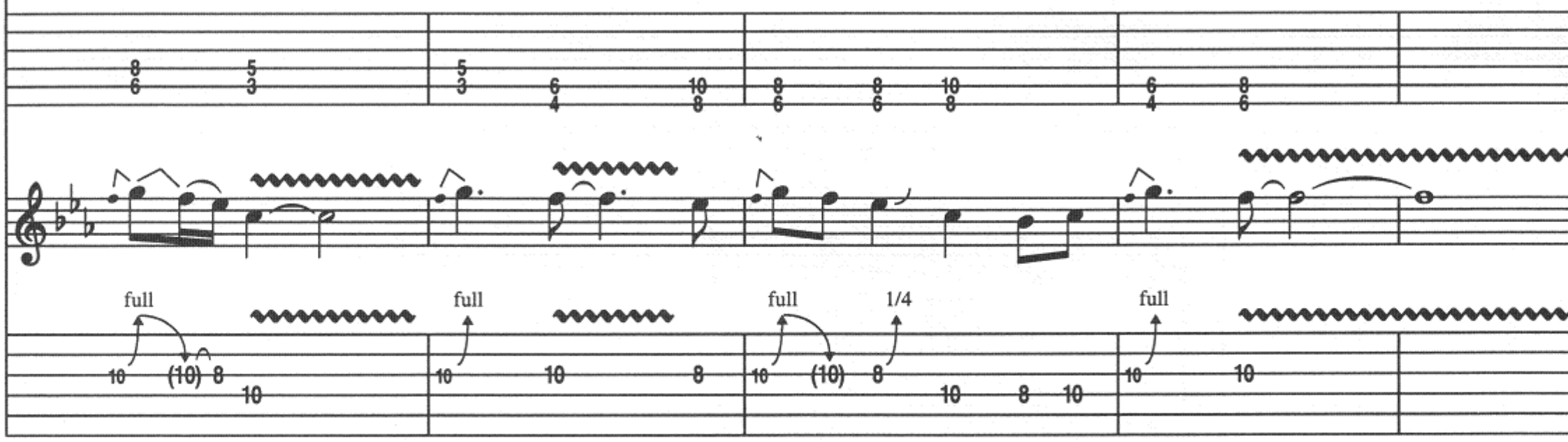
Gtr. 1 (dist.)



* Gtr. 2 (dist.)

* Doubled by harmonizer 1 octave higher.

Eb5 C5 Ab5 C5 Bb5 C5 Ab5 Bb5



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Gtr. 2 tacet

N.C. (Cm)

Gtr. 1: w/ Fill 1, 2nd time

E♭5

1. An
2. You

Gtr. 1

Rhy. Fig. 1

End Rhy. Fig. 1

-1/2 -1/2 -1/2

3

P.M.

P.M.

w/ bar w/ bar

-1/2 -1/2 -1/2

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times

N.C. (Cm)

an - gel's smile _ is what you sell. You prom-ised me heav - en, then put me through hell. _
paint your smile _ on your lips, blood - red nails on your fin - ger tips. ___ A

Chains of ___ love ___ got a hold on me. When pas-sion's a pris - on you can't break _ free.
school boy's _ dream, _ you act so shy. Your ver - y first kiss was your first kiss good-bye.

Pre-Chorus

F5

E♭5

Whoa, _____ you're a load - ed gun. _ Yeah. _

Gtr. 1

w/ bar

-1/2 -1/2 -1/2 -1/2

3

w/ bar

-1/2 -1/2 -1/2 -1/2

Fill 1

Gtr. 1

-1/2 -1/2

w/ bar

-1/2 -1/2

B♭5 N.C.(B♭)

Oh, _____ there's no - where to run. No one can save me, the dam - age is done.

8va loco

P.H. w/ bar P.H. w/ bar

pitch: D

Chorus

C5 A♭5 C5 B♭5 C5 A♭5 B♭5 E♭5 C5

Shot through the heart, _ and you're to __ blame. You give love _____ a bad name, bad name. I

Rhy. Fig. 2 **End Rhy. Fig. 2**

A♭5 C5 B♭5 C5 A♭5 B♭5 E♭5 C5

play my part, _ and you play your _ game. You give love _____ a bad name, bad name. And

1. 2.

A♭5 B♭5

you give love _____ a bad name. _____

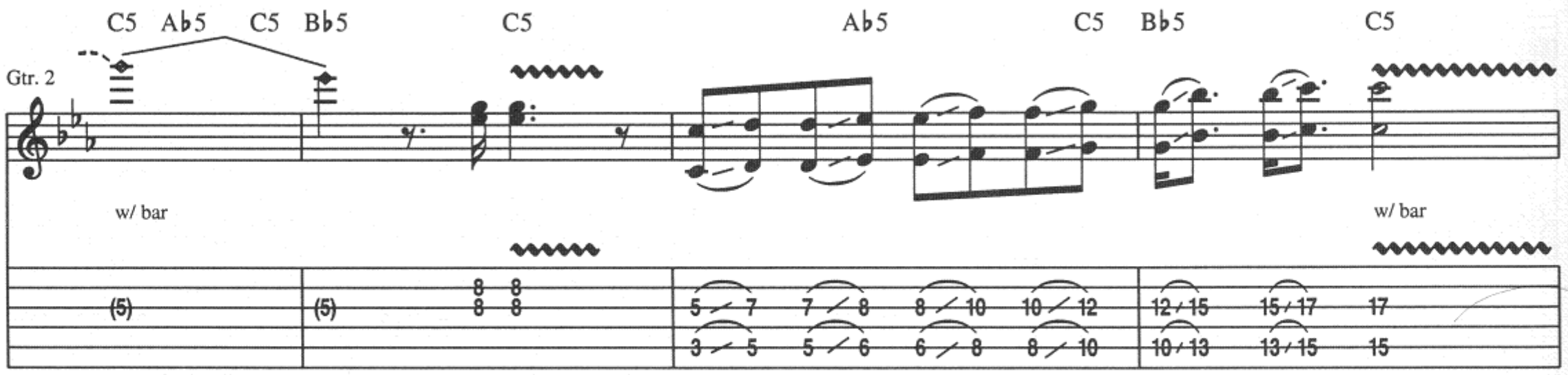
* Gtr. 2

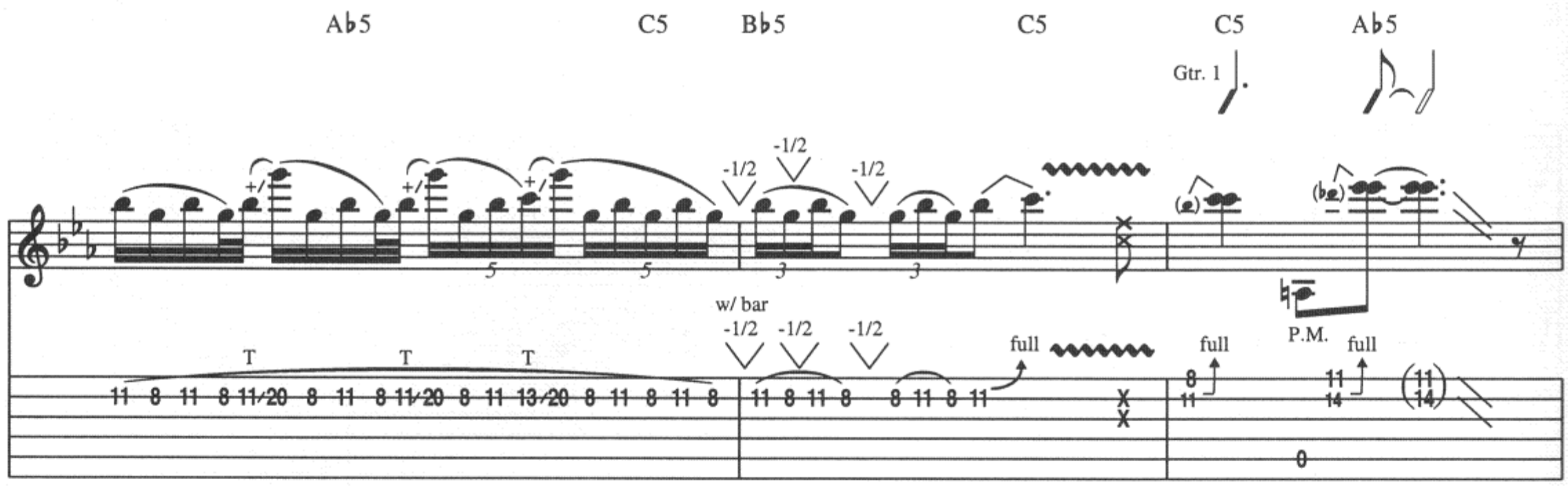
Harm.

* w/ harmonizer

Guitar Solo

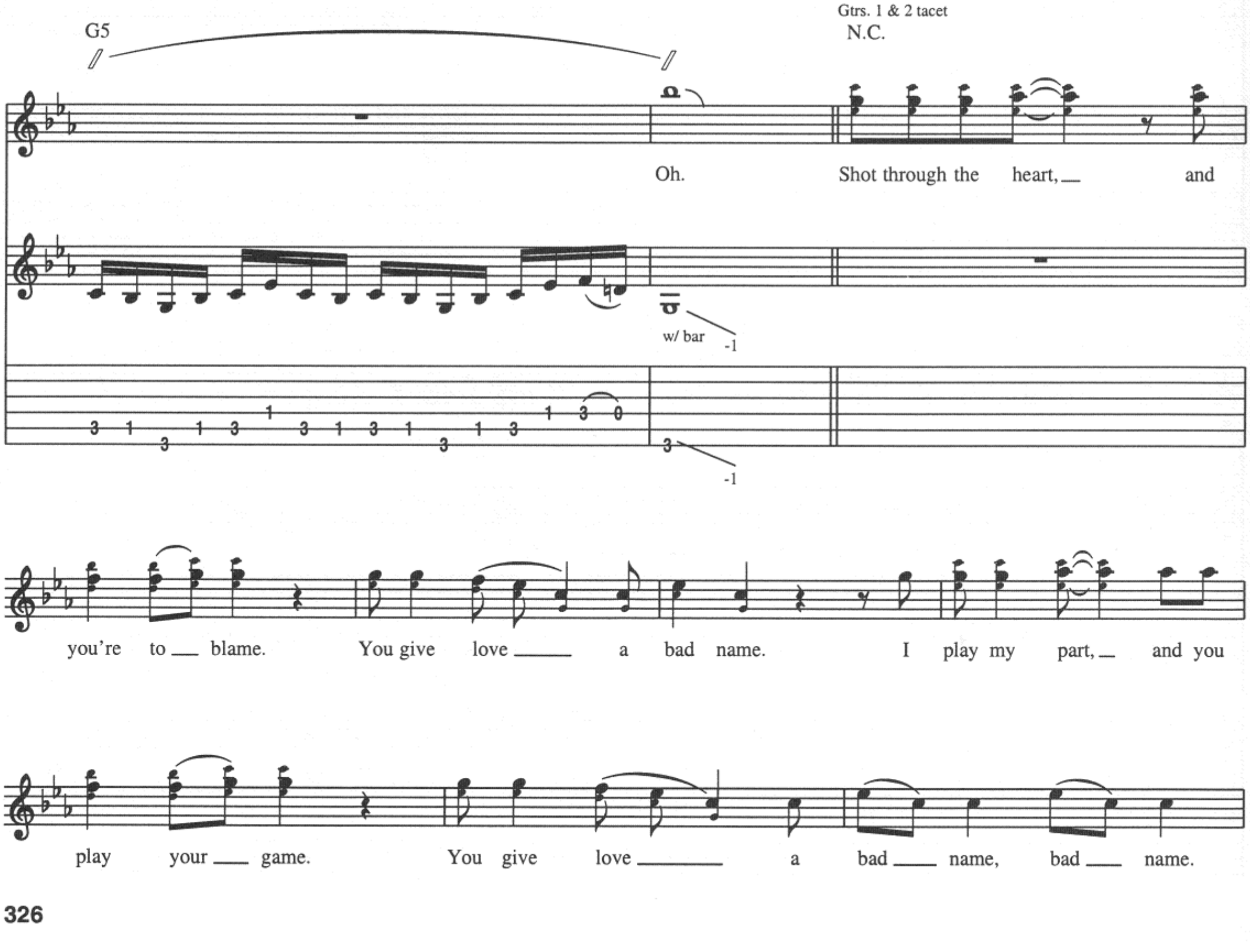
Gtr. 1: w/ Rhy. Fig. 2, 3 times





Chorus

Gtrs. 1 & 2 tacet



C5 Ab5 C5 Bb5 C5 Ab5 Bb5 Eb5 C5

Shot through the heart, _ and you're to __ blame. You give love ____ a bad name, bad name. I

Gtr. 1

Ab5 C5 Bb5 C5 Ab5 Bb5 Eb5 C5

play my part, _ and you play your _ game. You give love ____ a bad name, bad name.

Outro

Play 3 Times and Fade

Ab5 Bb5 Eb5 C5 Ab5 Bb5 Eb5 C5

You give love. ____ You give love. ____ Bad name.

(Whoa. _____ Whoa. _____ Whoa. _____ Whoa. _____)

Gtr. 1

P.M. - - -

*Gtr. 2

full full full full

*w/ harmonizer

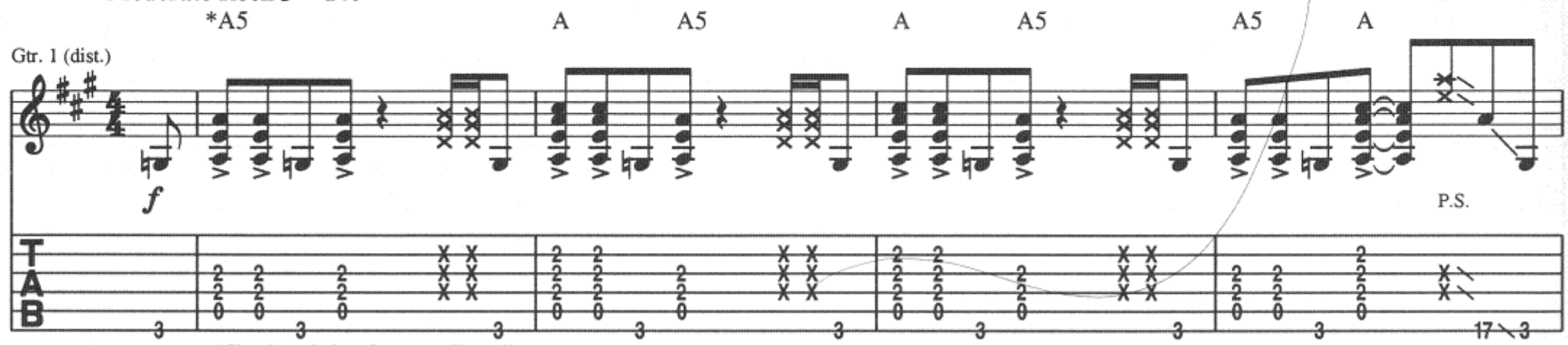
You Really Got Me

Words and Music by Ray Davies

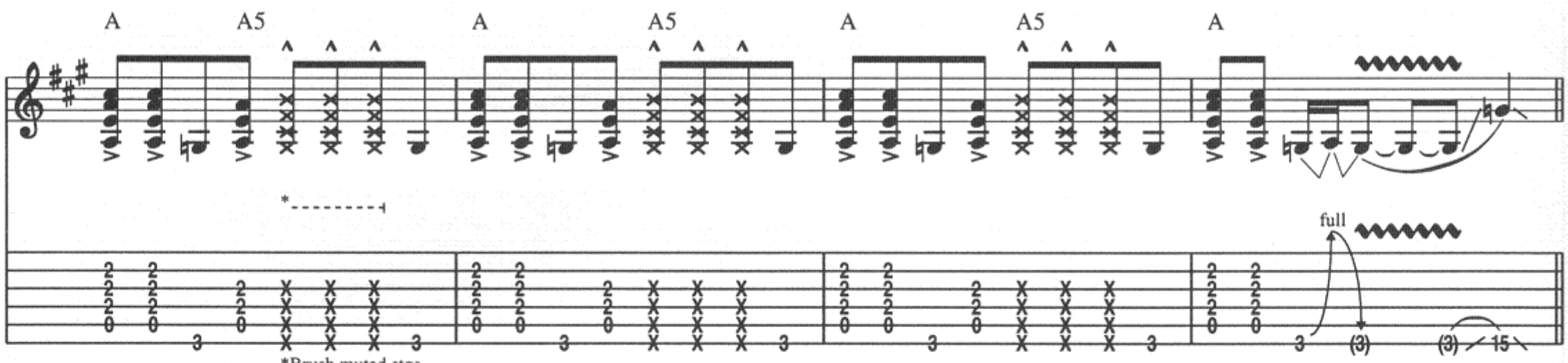
Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 140

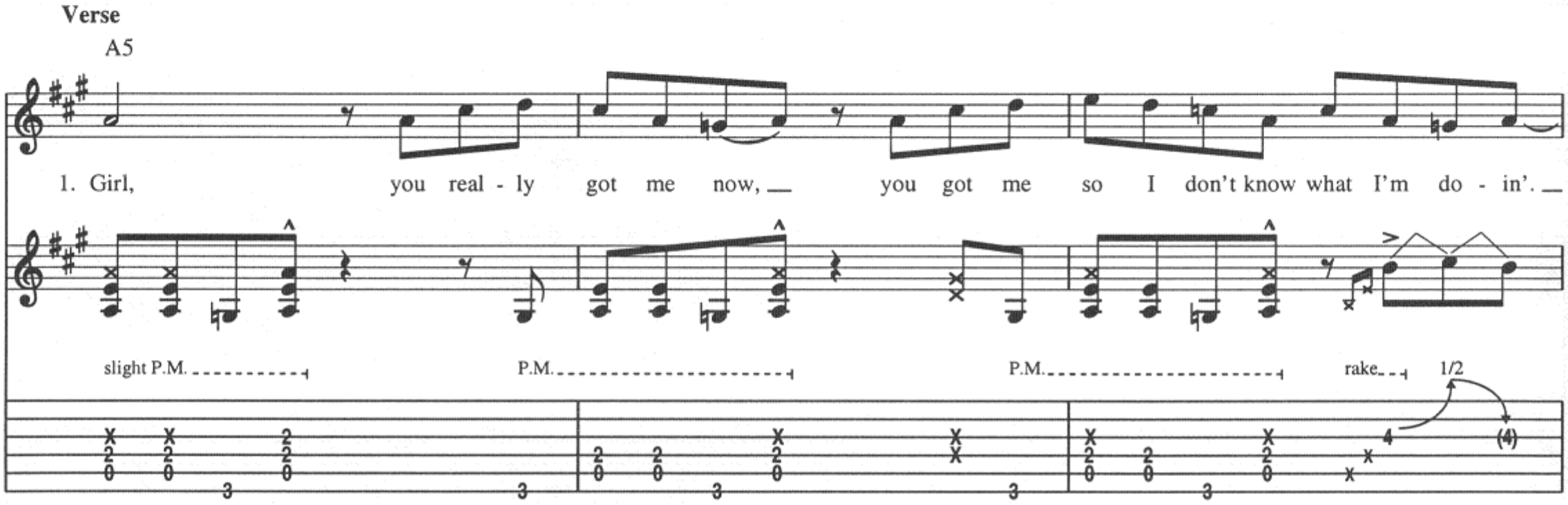


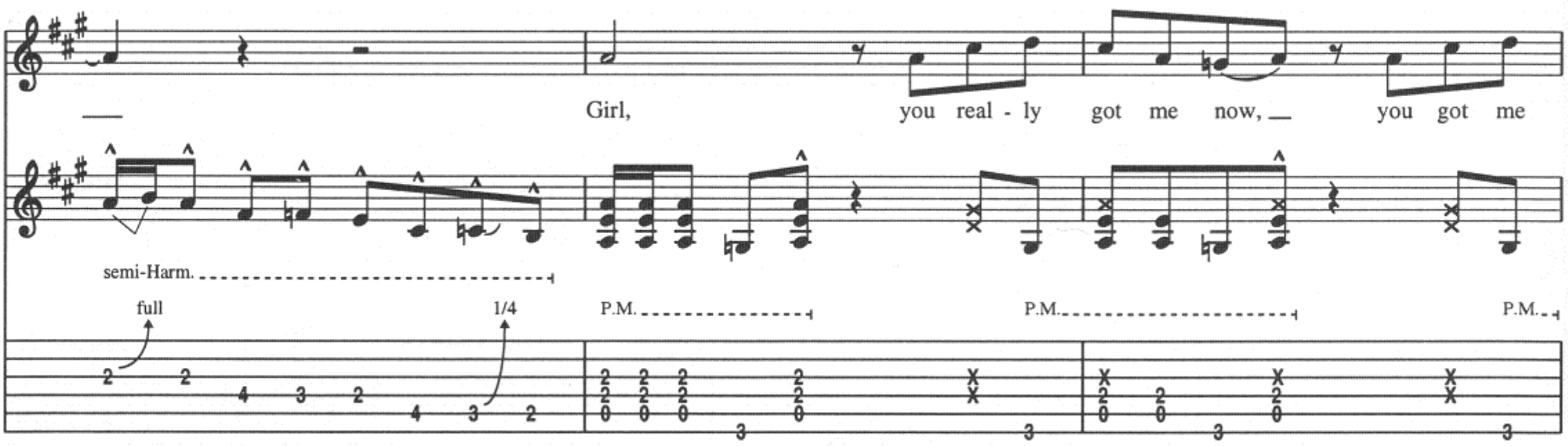
*Chord symbols reflect overall tonality.



*Brush muted stgs.
Allow random harmonics
to sound (between 2nd & 3rd frets).

Verse





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B5

so I can't sleep at night.

Girl, you real - ly

(Girl,

15ma loco 15ma loco

P.M. P.H. P.H. P.M.

1/2 full 1/2 1/2

pitch: F♯ G F♯ F♯ G♯ B C C♯ F♯ G G♯ G♮ A

D5 D♯5

got me now, you got me so I don't know where I'm go - in', yeah. Oh

oh

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

yeah, you real - ly got me now, you got me so I can't sleep at night!

yeah. You

f P.M. P.M.

E D E D E D E

Oh! Oh!

real - ly got me. You real - ly got me. You real - ly got me.)

1/2 11/2

Verse

D5 A5

2. Please, don't ev - er let me be, I on - ly

P.S. slight P.M. P.M. P.M.

let ring

wan - na be by your side. Please, don't ev - er

15ma loco

rake

P.M. P.H. 1 1/2 full P.M. P.M.

pitch: G♯ B G♯

let me be, I on - ly wan - na be by your side, ah!

P.M. P.M. rake 6:4 7:4 7:4

*Continue trill while tapping & sliding above with pick hand.

**Tap 1st & 2nd stgs.

B5 D5 D♯5

Girl, you rea - ly got me now, you got me so I don't know what I'm do - in', yeah. Oh

(Girl, oh

P.M. P.M. P.M. P.M.

E5 D5 E5 D5 E D E D E D E D E D E D E D

yeah, you real - ly got me now, got me so I can't sleep at night! Ah!
yeah. You real - ly got me. You

f

E E D E D5

Oh! Oh, no, no, ah!
real - ly got me. You real - ly got me.)

Harm. P.S. w/ flanger full

*Harmonic found between second & third frets.

Guitar Solo

A G A G A G A G

full full full full full

A G A C D G

6:4 7:4 full full hold bend

*Vib. w/ tap hand.

A G A G A G A G

full full

A G A F G A G A G

semi-harm. 11/2 11/2 21/2 full grad. bend full

A G A G A G A 7:4 G A

*Flick toggle switch between on & off pickup selection to create specified rhythm. Rhythm shown is only for the "on" position sound.

dim. ff flanger off

P.S.

Interlude

Gtr. 1 tacet

N.C.

Ah. Ah. Ah. Ah. Ah.

(Ah, ah, ah, ah. Ah, ah. Chu, chu, chu, chu, chu, ch, ch.)

Verse

w/ ad lib vocal effects

N.C.

3. Girl, you real - ly got me now, you got me so I don't know what I'm do - in'.

Ah. Girl, you real - ly got me now, you got me so I can't sleep at night!

mf ff

P.H. P.S.

B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5

Girl, you real - ly got me now, you got me so I don't know where I'm go - in',

(Girl,

P.S.

B5 A5 B5 D5 D♯5 E5 D5 E5 D5 E D E D

yeah. Oh yeah, you real - ly got me now, got me
oh yeah.

E D E D E D E D E D E D

so I can't sleep at night! Oh!
You real - ly got me. You real - ly got me. You

Harm.

11/2

E D E

Free-Time

E E7♯9 N.C.

rit.

Oh! Oh! Oh!

real - ly got me!)

grad. bend

rit.

11/2

full

full

E5

5:4

7:8

rit.

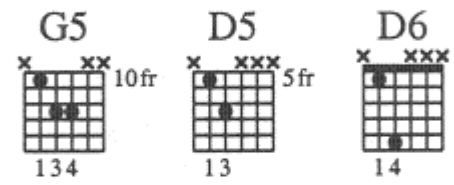
fdbk.

11/2

pitch: F♯ A

Your Mama Don't Dance

Words and Music by Jim Messina and Kenny Loggins



Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

Intro

Moderate Rock ♩ = 150 (♫ = ♩³♪)

* D5

Rhy. Fig. 1 **End Rhy. Fig. 1**

** Gtrs. 1 & 2

(Hi-hat) 2

f

w/ chorus

* Chord symbols reflect basic harmony.
** Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (5 times)
Gtr. 3 (dist.)

f

semi-harm.

Chorus

Gtr. 3 tacet

D5 G5

Your ma - ma don't dance and your dad - dy don't rock and roll.

Gtr. 1

Gtr. 3 Gtr. 2 **Rhy. Fig. 2**

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D5 G5

Your ma - ma don't dance and your

D5

dad - dy don't rock and roll. But when eve -

A5 G5 D5

- nin' rolls a - round and it's time to hit the town, where do you go? You got - ta

Verse

Gtr. 2: w/ Rhy. Fig. 2

D5 G5

rock it! The old folks say that you got - ta end your day by ten.

Gtr. 3

Gtrs. 1 & 2

End Rhy. Fig. 2

Gtr. 1

D5 G5

Mm, hm. But if you're out on a date don't you

D5

bring her home late 'cause it's a sin. You know.

Gtr. 3 tacet

A5 G5 D5

___ there's no ex - cuse, you know ___ you're gon - na lose _ you nev - er win, ___ I'll say it a -

Gtrs. 1 & 2

14 14 16 14 / 12 15 16 / 12 12 14 12 / 10 13 14 / 7 7 9 7 / 5 8 9

𝄋 **Chorus**

D5 G5

gain. Your ma - ma don't dance and your dad - dy don't rock and roll, ___

(And it's all be - cause...)

7 9 7 7 9 7 / 5 5 6 6 5 5 / 12 14 12 14 12 / 10 10 10 10 10

2nd time, Gtrs. 1, 2 & 3: w/ Fill 1

D5 G5

___ Your ma - ma don't dance and your

Gtr. 3

10 11 10 12 10 / 10 11 10 12 / 10 10 10 (10)

Gtrs. 1 & 2

3 3 3

7 7 7 7 7 7 / 5 5 5 6 6 5 / 7 X 9 7 9 / 6 X 6 6 6 / 12 12 14 12 14 / 10 10 10 10 10

Fill 1

D5 D6 D5 D6 D5 D6 D5 D6

Gtrs. 1 & 2

Gtr. 3

3 3 3 3 3

1 1 1 1 1 1 1 1 1 / 12 10 12 10 12 10 12 10 12 10 12 10 / 12 10 12 10 13 (10) (13)

2nd time, Gtrs. 2 & 3: w/ Fill 2

D5

dad - dy don't rock and roll. ___ When

To Coda

Gtr. 3 tacet

A5 G5 D5

eve - nin' rolls a - round and it's time to hit the town, where do you go? You got - ta

Gtrs. 1 & 2

Fill 2

Gtr. 3

Gtr. 2

Guitar Solo

D5 D5 G5

Rock it! Rock it!

Gtr. 3

Gtrs. 1 & 2

Rhy. Fig. 3

D5 G5

D5

8va *loco*

hold bend

A5 G5

D5 D5 F♯5 G5 F♯5

Bridge

Gtr. 3 tacet

Spoken: Yeah, I pull into a drive-in and I

End Rhy. Fig. 3 **Rhy. Fig. 4** **End Rhy. Fig. 4**

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (6 times)

G5 F♯5 G5 F♯5 G5 F♯5 G5 F♯5

found a place to park, we hopped into the back seat where it's always nice and dark. I'm just about to move thinkin' hmm

Gtr. 3

G5 F♯5 G5 F♯5 G5

Gtrs. 1 & 2

(cont. in notation)

Bret, this is a breeze. *There's a light in my eye and a guy says,* *"Out of the car, long-hair."* But ooh - wee,

Gtr. 3 tacet

A5 G5 D5 N.C.

D.S. al Coda

___ "You're com-in' with me," said the lo-cal po - lice Your

(And it's all be-cause...)

Gtrs. 1 & 2

Coda

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5 D5

go. Ah, play me a lit - tle C. C.

Gtr. 3

Gtrs. 1 & 2

G5 D5

Gtr. 3

P.M.

G5

8va

D5

8va

A5

8va

loco

G5 D5

Outro

Gtr. 3 tacet

D5 G5

Your ma - ma don't dance and your dad - dy don't rock and roll. (Your

Gtr. 3

Gtrs. 1 & 2

D5 G5

ma - ma don't dance and your dad - dy don't rock and roll.) It just ain't cool and you

Gtrs. 1 & 2

D5

ain't a - bout to stop. Your ma - ma don't dance and your dad - dy don't rock. Your

A5 G5 N.C. A5

ma - ma don't dance, no. She just don't dance, no.

G5 N.C. A5 G5 N.C.

Your ma - ma don't dance and your dad - dy don't rock and roll.

D5 F#5 G5 G#5 A5 C5 C#5 D5

Ah, yeah.

Gtr. 3

Gtrs. 1 & 2

Joey 11-30-11

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